PHOTOPLAY

May 15¢

SPECIAL TRAVEL ISSUE!

WIN
FREE TRIPS
TO HOLLYWOOD
and other travel
prizes
in this issue

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1 A *texture* and *cling* like pure, pure velvet! Puff it on . . . oh, so gently . . . and see how it lasts! It feels—and *looks*—a part of your complexion! Artfully hides tiny blemishes, too!

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IN 6 "FLOWER-FRESH" SHADES

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New Protection! Let the magic of new Mum protect you—*better, longer*. For today's Mum, with wonder-working M-3, safely protects against bacteria that *cause* underarm perspiration odor. Mum never merely "masks" odor—simply doesn't give it a chance to start.

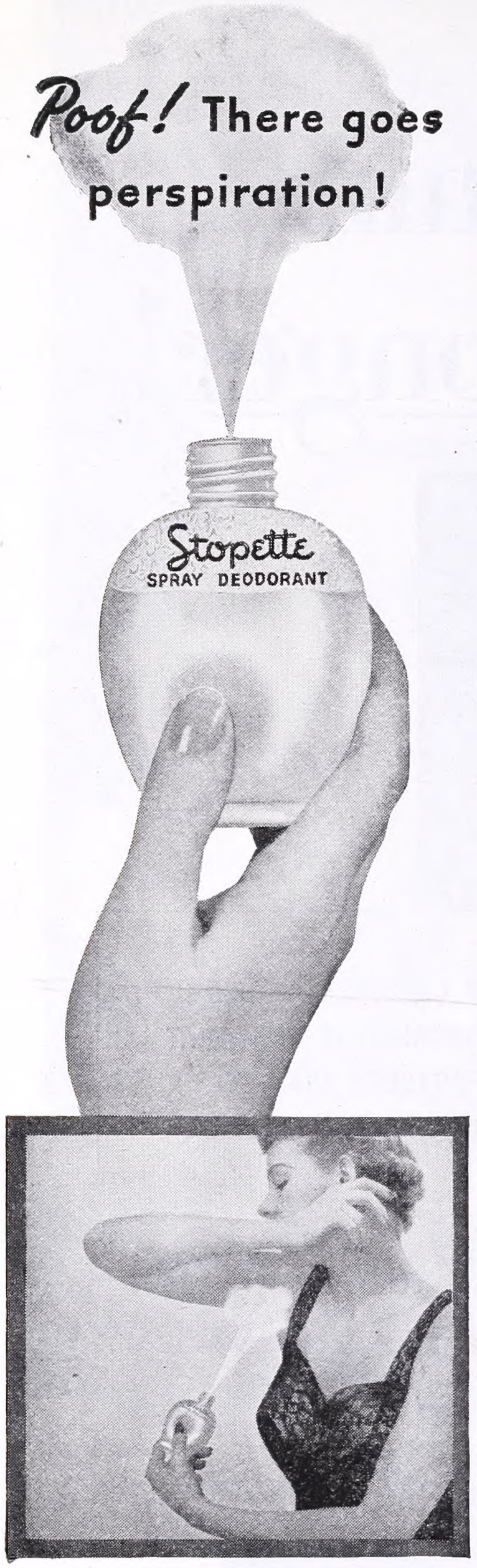
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Mum's protection grows and GROWS! Thanks to its new ingredient, M-3, Mum not only stops growth of odor-causing bacteria instantly—but keeps down *future* growth. You actually *build up* protection with regular, exclusive use of new Mum! *Now at your cosmetic counter!*

New **MUM** *cream deodorant*

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FAVORITE OF AMERICA'S "FIRST MILLION" MOVIE-GOERS FOR 38 YEARS

PHOTOPLAY

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EDWARD ARNOLD • KEENAN WYNN • Color by **TECHNICOLOR** • Screen Play by **Sidney Sheldon** • Based on the Musical Play with Music and Lyrics by **IRVING BERLIN** and Book by **HERBERT FIELDS** and **DOROTHY FIELDS** • Musical Numbers Staged by **ROBERT ALTON** • Directed by **GEORGE SIDNEY** • Produced by **ARTHUR FREED**

Which Twin has the Toni?



Eleanor and Jeanne Fulstone of Smith, Nevada. "Toni is the *one* wave that never frizzes my hair —but always leaves it *soft and natural looking*," says the Toni Twin. Can you tell which one she is? See answer below.

Hair styles in this picture by Don Rito, famous Hollywood hair stylist

Toni looks as lovely as a $20 permanent —feels as soft as naturally curly hair*

Isn't it wonderful? Now for only one dollar you can get a wave that's marvelously soft —like naturally curly hair . . . and guaranteed to look as lovely, last just as long as a beauty shop permanent costing $20. (*Including shampoo and set.)

What's Toni's secret? It's the lotion. Toni waving lotion is an exclusive creme formula — a gentle-action formula especially created to give you a wave that's free of harsh frizziness— a wave that *feels* and *behaves* like naturally curly hair. But remember, *only* with Toni Home Permanent do you get this superb waving lotion.

Wonderful results—again and again! What better proof of Toni quality!



Toni is the only permanent that has given over 67 million lovely, long-lasting waves. Letters of praise come from women with every type of hair —even gray, bleached and baby-fine hair. So whether it's your first Toni or your tenth, you can be sure of getting a wave that looks as lovely as a $20 permanent —feels as soft as naturally curly hair. Eleanor, the twin on the left, has the Toni.

P. S. For a lovelier you, get Toni Creme Shampoo and Toni Creme Rinse, too.



"*Now daddy calls* both *Mummy and me his Toni Twins,*" *says Barbara Wiltgen of Evanston, Illinois.* "*Everywhere we go people say our hair is so soft and pretty and natural-looking . . . guess that's why daddy's so proud of us and our Toni waves!*"

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SPECIAL! Toni Refill Kit with 6 Midget SPIN Curlers and tube of Toni Creme Shampoo. $1.50 value only $1.33

what should I do?



Claudette Colbert
star of
"Three Came Home"

YOUR PROBLEMS ANSWERED BY CLAUDETTE COLBERT

DEAR Miss Colbert:

I am a waitress, seventeen, and in love with a boy who is twenty.

I met him in July, 1949, and we sort of went steady until just before Christmas. I bought him a very expensive present, a diamond ring, for Christmas and gave it to him on Friday, the 23rd.

He lost his job the 15th of December, so I couldn't expect much of a gift from him, but I didn't expect him to walk out.

From that day until this, he hasn't tried to get in touch with me. I don't know whether he has left town or what.

I have wanted to phone him, but I don't know what to say to him. What would you do to get him back?

Maureen S.

If I were your big sister I would be torn between an inclination to spank you and an equally strong desire to comfort you. You have made a serious mistake.

If this boy is a fine person, you have hurt his pride by making him a present so lavish that he couldn't possibly equal it. A man likes to be the more generous donor in an exchange of gifts.

On the other hand, if this boy knew of your generous nature, he might have been showing you fond attention simply to extract a valuable Christmas gift from you.

Eventually, I presume, you will see this boy again. If he explains his silence and absence, and if the explanation rings true, you might overlook his bad manners. However, you should be on your guard. I don't want to disillusion you; I want only to warn you that sometimes a warm heart is given a cold shoulder.

Claudette Colbert

Dear Miss Colbert:

I am a war bride in this country for the past two years. I have been very lonely, even to being affected in my health. I can't eat or sleep when I think about my own beautiful country so far away.

In this country I have my own sister, but she lives in another state. My husband gave me money to go see her last summer, and in two months of visiting I felt my old self, gay and happy. I gained weight and could eat again.

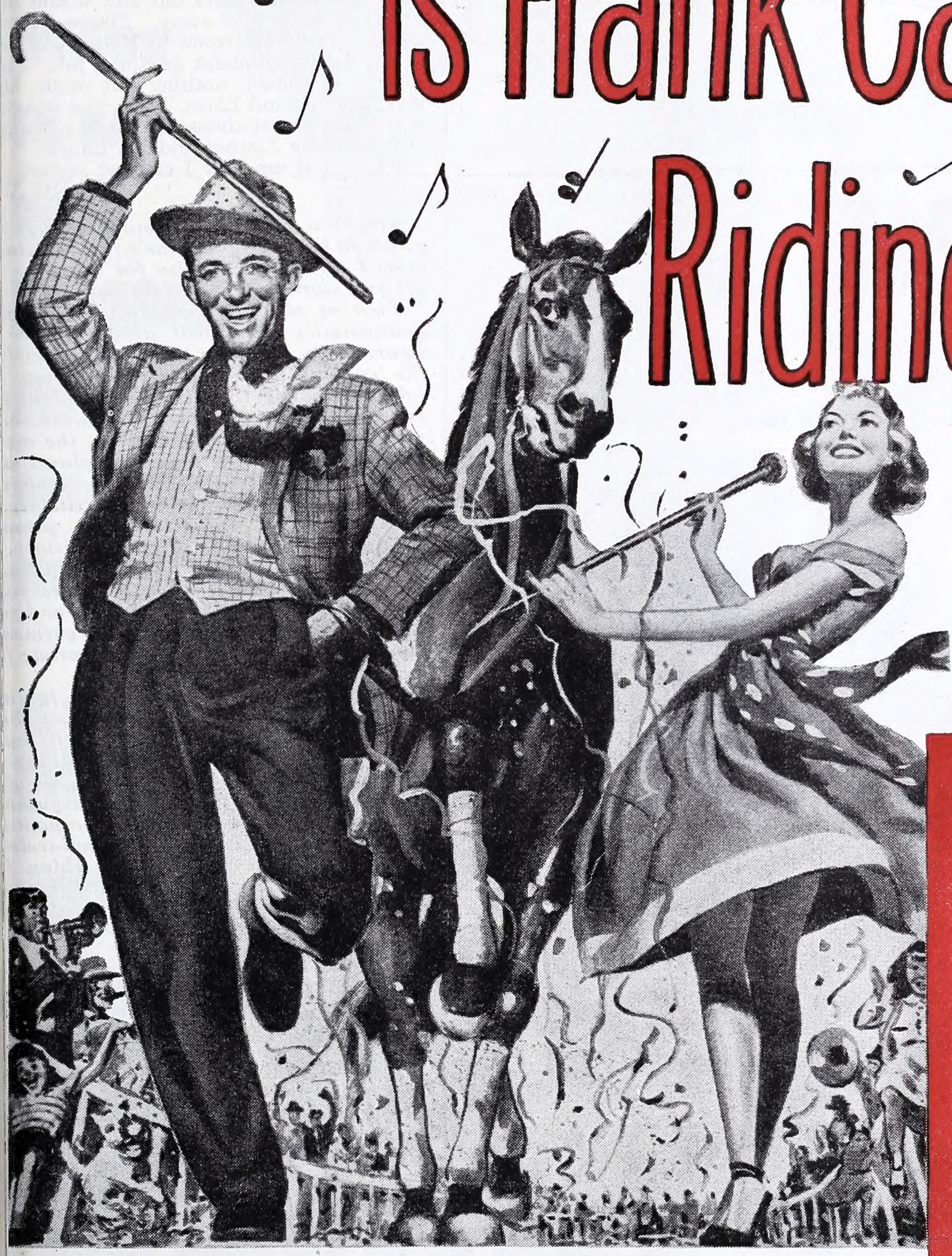
My husband refuses to move near my sister, saying how can he get a good job like he has now. I miss my sister so much that I am always nagging at my husband. I don't mean to, but my nerves are very bad. Please tell me what to do.

Amelia von H.

In general, most people are about as happy in this world as they want to be. You are working diligently, it seems to me,

(*Continued on page* 6)

Bing Crosby's greatest is Frank Capra's Riding High



The "Blue Skies" kind of music . . . the laughter of "Road To Rio"... the heart-warmth of "Going My Way" ...all wrapped up in the happiest Bing picture of all time!

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Charles Bickford

Frances Gifford

FRANK CAPRA'S

RIDING HIGH

with WILLIAM DEMAREST
RAYMOND WALBURN · JAMES GLEASON · WARD BOND
CLARENCE MUSE · PERCY KILBRIDE · HARRY DAVENPORT

Produced and Directed by FRANK CAPRA
Screenplay by Robert Riskin · Additional Dialogue by Melville Shavelson and Jack Rose · Based on a Story by Mark Hellinger
New Songs: Lyrics by Johnny Burke · Music by James Van Heusen

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"Somewhere On Anywhere Road"
"Whiffenpoof Song" "Camptown Races"

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PEPSODENT REMOVES FILM ! HELPS STOP DECAY !

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Film is forming on everyone's teeth day and night. Don't neglect it. Don't let decay start in your mouth. Always brush with film-removing Pepsodent right after eating and before retiring. No other tooth paste can duplicate Pepsodent's film-removing formula. No other tooth paste contains Irium* or Pepsodent's gentle polishing agent. Use Pepsodent every day— see your dentist twice a year.

YOU'LL HAVE BRIGHTER TEETH AND CLEANER BREATH when you fight tooth decay with film-removing Pepsodent!

Ask your Dentist!



*Irium is Pepsodent's Registered Trade-Mark for Purified Alkyl Sulfate.

ANOTHER FINE PRODUCT OF LEVER BROTHERS COMPANY

(Continued from page 4)

to make yourself miserable. You are li ing in a section of the United States whi is very beautiful, and there is a large c ony of your countrymen nearby. Y should have discovered during your tra els that all countries are very much alik and that all people are very much alik

When you married your husband y promised to forsake all others and clea to him alone. You must seem, to him, have forsaken him and to be cleaving bygone associations of country and cu tom. Unless you mend your ways, y may lose your husband.

Claudette Colbert

Dear Miss Colbert:

I want to be a dress designer for mov stars. My friends think that I draw bea tifully and that I have a good style sens

I am fourteen years old and would lil to get a start right away. Please tell n whether I should come to Hollywood a how I should go about getting a job. I a so sick of school, nothing but math, hi tory, English and Latin. I can just imagi myself, as a best-dressed, entering a nig club as Gene Tierney did in "Laura."

Please tell me how I can get started.

Winstella A.

Fourteen is not too young an age which to begin to plan one's future. Ho ever, I do believe it wise for someone get you started on the right path.

First of all, you shouldn't scorn yo mathematics. You will need to have figure sense in order to calculate quick the cost of a garment, the amount fabric needed, the time and labor i volved. The more accurately you can co pute the expense of a garment, the mo valuable you will be to your employer a the more successful you will be when y go into business for yourself. History important, too, because every prese fashion trend has its origin in history.

Right now, I believe, you should lea to sew. You should learn to make yo own patterns from your drawings, and y should actually construct the garmen you draw. They should be appropriate f you and your friends to wear.

You should make a study of fabri learning how they are made, how the patterns are designed, and which typ are best for certain types of clothing.

A motion picture fashion designer is position to which the best in the fashi business aspire; you will find competiti keen, and your competitors well-train for the jobs they covet. The thing f you to do is to learn to be so good that y will rise automatically in your professio

Claudette Colbert

Dear Miss Colbert:

I am sixteen and in the twelfth gra

My problem is my temper. At six almost killed a boy for calling me a nam as I got older I was in all kinds of figh

Recently I knocked my teacher halfw downstairs because he accused me of h ting him with a snowball when I did do it.

What should I do to hold my temp back? I've tried nearly everything, b nothing seems to work. I get mad and t first thing I think of is letting somebo have a load of fist right in the teeth.

It scares me sometimes. I don't want be bad. Is there medicine I could tak

Jerry R

Why don't you try this: The instant y feel your temper rising, leave the sp leave the person who has angered yo Start to walk. Walk as fast as you c without running. Walk, walk, walk. T will serve two purposes; it will remo

(Continued on page 8)

JANE **WYMAN** MARLENE **DIETRICH** MICHAEL **WILDING** RICHARD **TODD**

THE STAGE IS SET FOR WARNER BROS.' MOST EXCITING HIT YET...

ALFRED HITCHCOCK'S

Stage Fright



WITH ALISTAIR SIM • DAME SYBIL THORNDIKE

SCREEN PLAY BY WHITFIELD COOK
ADAPTATION BY ALMA REVILLE
ADDITIONAL DIALOGUE BY JAMES BRIDIE
BASED ON A NOVEL BY SELWYN JEPSON

ATTENTION, ALL MOVIEGOERS! *Now is the time to kill that 20% U.S. Movie Tax! Wire or write your congressman!*

have a
"party hair-do"
all day long



with
Gayla
HOLD·BOB*
bobby pins

Lovely hair-do . . . lovely dress—
of course you feel glamorous when
you're ready for a party! Now keep
that "party look" all day long with
Gayla HOLD-BOB bobby pins! So easy
to open. *Hold better!* Gayla HOLD-BOB
sets curls beautifully, keeps hair-dos
lovely. There is no finer bobby pin.



More women use
Gayla HOLD-BOB *than all*
other bobby pins combined!

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(*Continued from page 6*)

you from the danger zone and it will use up the adrenalin pumped into your system by your anger.

I would like to say an additional word of encouragement: You will be able to conquer your trouble without as much difficulty as you expect because you are obviously intelligent and well-meaning. How about going to church every Sunday, too? Strong religious convictions help a person to use energy constructively.

Claudette Colbert

Dear Miss Colbert:

I am a man of fifty. I own a farm which I operate with the help of one man; I arise each morning at five, put in three hours of work, then drive twelve miles to an office where I work until five. After supper, I spend another hour or two working on the farm, then fall, exhausted, into bed.

Four years ago I married a girl half my age. She is my third wife, and this time I made a fine choice. We have a wonderful son who is almost two. During the night, I take care of him if he whimpers.

My problem is that I am fighting exhaustion all the time. I have to keep my office job because it brings in the money we must have for running expenses until the farm begins to pay off.

Can you tell me whether there are shots of some kind that would "put wheels under me" and make it possible for me to carry this heavy load without feeling as if I'm going to have a nervous breakdown?

August O.

I wish you had told me more about yourself. I have the feeling that you are driven by some psychological need to prove that you are a superman. Perhaps the failure of your first two marriages has caused you to put almost extra-human effort into making this marriage a success.

Because you are carrying a double load (two jobs) during the day, you should certainly allow your wife to take care of your infant son at night.

Although I suspect that you are deeply in love with this young wife, you should face the fact that unless you get proper rest, you could have a physical collapse. A man of half your years could not endure the abuse you are meting out to your body.

Be sensible: See your doctor. Discuss your situation frankly with him. Then, if you cannot bring yourself to talk over your problem with your wife, ask your doctor to take care of that task. There is no reason why you can't receive help from your wife and your physician, if you will ask for it and stop trying to do everything yourself.

Claudette Colbert

Have you a problem which seems to have no solution? Would you like the thoughtful advice of

CLAUDETTE COLBERT?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, Cal., and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.



This bride didn't hint...

Alas, wedding gifts full of fancy glamour don't help a girl keep a house tidy. When a new husband dribbles ashes, she needs a handy Bissell Carpet Sweeper. So much easier than hooking up the vacuum each time!



This bride did...

She hinted hard . . . and got a Bissell Sweeper from her Cousin Bess. "Bless you, Bess!" says the bride, who uses her Bissell® every day for quick sweep-ups, saves her vacuum for periodic cleaning.

Only BISSELL has "BISCO-MATIC"* brush action

This miracle-action brush adjusts to any rug, with *no* pressure on the handle. Even gets dirt under beds and chairs, with easy swoops!



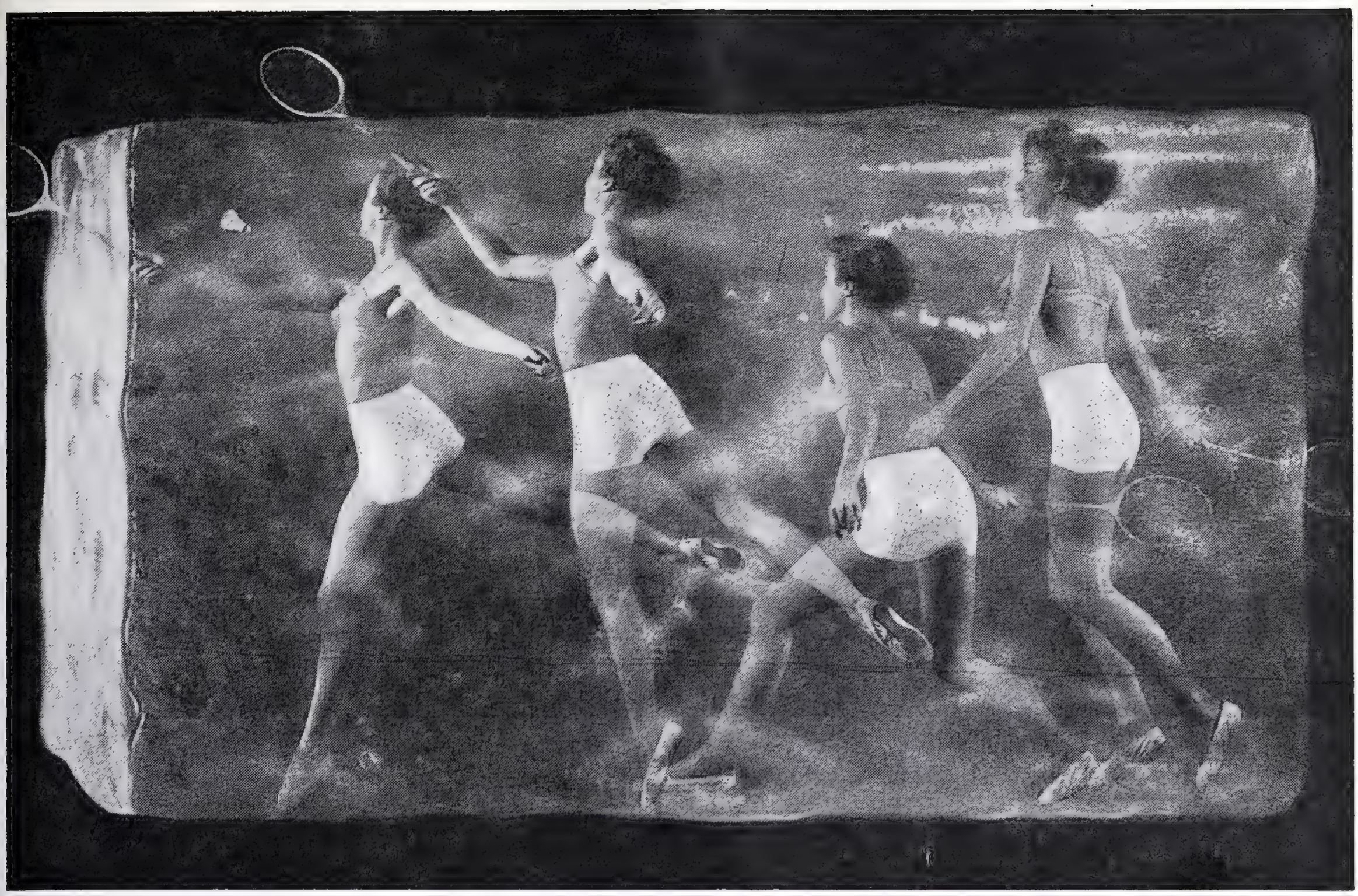
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Bissell Sweepers
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as $6.45. Illustrated:
The "Flight" at $9.45.
Prices a little more in the West.



BISSELL SWEEPERS

Bissell Carpet Sweeper Company
Grand Rapids 2, Michigan

*Reg. U. S. Pat. Off. Bissell's full spring controlled brush



SEE HOW PLAYTEX PINK-ICE GIVES YOU THE SLIM YOUNG LINES, THE SUPPLE, SLENDERER SILHOUETTE FOR SPRING.

Hollywood designers tell American women how to have slim, trim figures with

INVISIBLE PLAYTEX® PINK-ICE



OLEG CASSINI, designing genius of Hollywood fame: "The 1950 fashions require you to be smoothly slender from waist to thighs. PLAYTEX does that—it's *the* girdle of the 1950's!"

HOWARD GREER, famous Hollywood designer: "PLAYTEX allows complete freedom of action, gives a woman a figure that can be revealed—supple and slim from waist to thighs."

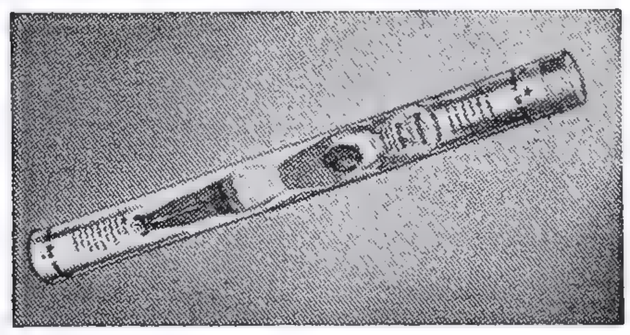
IRENE, Hollywood's fabulous designer: "When you wear PLAYTEX, your silhouette is slender and supple, with smooth, youthful lines. And it's invisible under clothes."

Nowhere in the world is a woman's figure so noticed as in Hollywood. Nowhere is the *look of youth* so important.

That is why famous Hollywood designers hail PINK-ICE. They say no other girdle slims so naturally, fits so invisibly under all clothes.

Made of tree-grown liquid latex, without a seam, stitch or bone—PINK-ICE moulds you smoothly, allows complete freedom of action, washes in seconds, pats dry with a towel.

See how subtly PINK-ICE controls your figure. You'll want panty *and* garter styles—to keep you slim for spring.



In SLIM shimmering pink tubes, PLAYTEX PINK-ICE GIRDLES **$3.95 to $4.95**

In SLIM silvery tubes, PLAYTEX LIVING GIRDLES **$3.50 to $3.95**

Sizes: extra-small, small, medium, large. *Extra-large size slightly higher*

At all department stores and better specialty shops everywhere

INTERNATIONAL LATEX CORPORATION

Playtex Park ©1950 **Dover Del.**



Mrs. Stewart, Jimmy (whose *Monty Stratton* was voted most popular performance of '49), Mrs. Stratton, June Allyson (popular runner-up as *Jo* in "Little Women") and Monty Stratton whose life inspired "The Stratton Story," most popular film of year

GOLD MEDAL MEMORIES: Drama! The touching tribute paid Monty Stratton when the 500 guests at Photoplay's Gold Medal dinner rose to their feet as if they were one—in tribute to the man who inspired "The Stratton Story," voted the most popular picture of 1949. As Jimmy Stewart said, "this movie was made possible only because of this man who lived it."

Before June Allyson's place on the dais was a large cellophane box in which reposed two large white orchids. June, arriving a little late from the Lux broadcast, where she and Jimmy Stewart had enacted their roles in "The Stratton Story," hurriedly tore open the little envelope which held the card. It read, "Love, Husband." June, all smiles, waved kisses to Dick who sat at a table close by.

Dinner Data: Ronald Reagan, facing the dais, not four feet from his ex-wife, Jane Wyman, smiled more broadly, clapped louder than any other person in the audience when she received the Gold Medal for her performance in "Johnny Belinda." Just a few nights before, Jane, in the same room (the Crystal Room of the Beverly Hills Hotel) attended a Friars Frolic during which Ronnie received accolades from that organization. It was Jane, then, who paid beaming tribute to her ex-husband. So many in town are still hoping that these two will reconcile . . . A touchy situation developed when Kirk Douglas showed up with Bob Stack's ex-girl friend, Irene Wrightsman McEvoy. Bob arrived alone. Since Kirk was seated on the dais, Irene suggested that she join the table where Stack was seated. Kirk, unenthusiastic about this suggestion, maneuvered Irene to a seat next to Ronald Reagan, where he could keep his eyes on her every minute . . . Esther Williams, dressed in soft apricot chiffon, glanced at herself in the mirror and admitted it was the first time she'd ever been able to see herself without aid of glasses. She was wearing contact lenses and this was the first big occasion during which she had the courage to use them. "You don't know," she confided, "what it's like not to see clearly without glasses. This is wonderful."



Bob Hope scored with his "Sorrowful Jones." George Murphy was Master of Ceremonies at Gold Medal dinner

INSIDE STUFF

cal york's gossip of hollywood

With Stories and Pictures of Photoplay's Famous Gold Medal Awards Dinner



Presenting Jane Wyman, leading lady for her performance in "Johnny Belinda," and Photoplay's Fred Sammis, presenting citations to producer Stanley Kramer for two winning films, "Champion" and "Home of the Brave"



Sue Ladd and husband Alan, one of last year's winners. Dirilyte's gold-colored flatware gleamed at every table



Two champions: Loretta Young, for her performance in "Mother Is a Freshman" and Kirk Douglas for "Champion"

INSIDE STUFF



Jane Wyman, looking like a bonbon in her pale pink short evening dress, is congratulated by editor Adele Fletcher, in black gown with gold-embroidered collar, at big Photoplay event

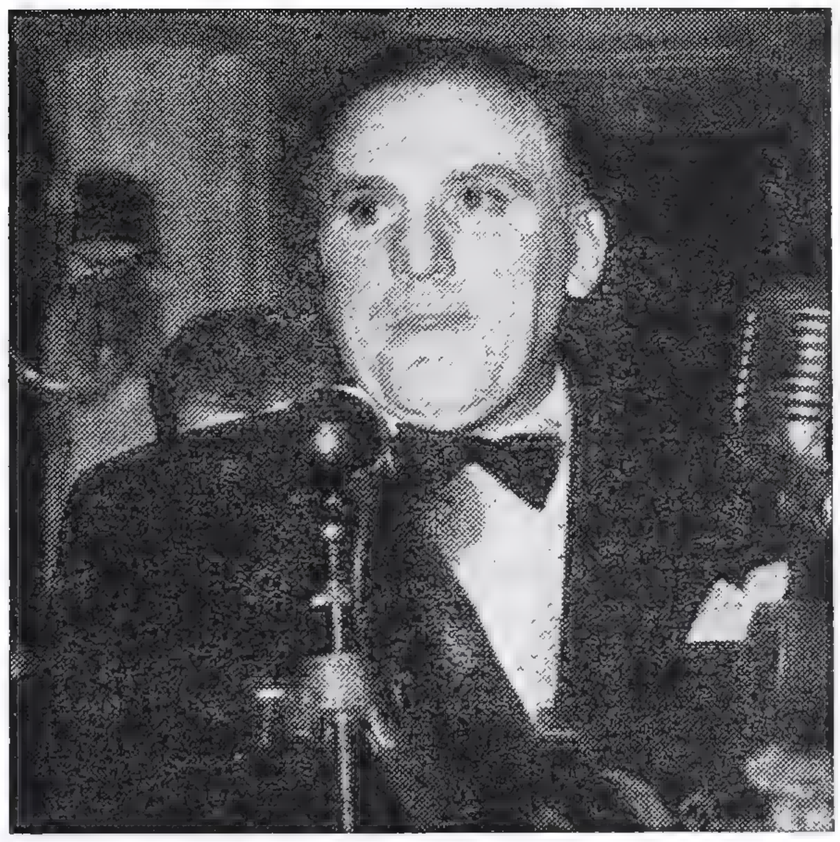
Party News: Cal attended the wonderful party given for the visiting Photoplay executives at the beautiful new home of the Alan Ladds. Sue had an informal sit-down dinner for fifty in honor of Editorial Director Fred R. Sammis and Mrs. Sammis, Vice President Herb Drake and Editor Adele Whitely Fletcher. We chatted with Bill Holden whose performance in "Sunset Boulevard" has the whole town talking. Bill is wonderfully happy, feels his career is clicking at last. During the evening Lucille Ball had difficulty keeping awake. She explained apologetically that she'd taken the medicine they give expectant mothers who are nauseous. Immediately the rumor spread that Lucille was expecting a baby. Later, when she heard this, she laughed uproariously. What had happened was this: She had been working in a scene in which she had been twirled around in a chair. It had made her dizzy. So the studio doctor had prescribed this medicine so that she could continue working—for no other reason.

Here and There: June Haver who lives in the apartment building owned by the late Dr. Duzik, has done such a successful job of redecorating her apartment that the present owners have persuaded her to decorate other apartments . . . Because Brod Crawford, all during his youthful acting career, was known as "Helen Broderick's son," Helen now has painted on her mailbox, "Brod Crawford's mother lives here" . . . Janet Leigh is the most un-Hollywood star we know. Recently, Frances Scully, one of the town's leading women radio commentators, asked Janet if she would do a recording for the radio show. Janet's busy schedule was such that her only time off the set of "Jet Pilot" was at lunch hour. "I'll pack a lunch and jump in my car and come over then, if that's okay with you," Janet told Frances. She did just that and after recording, sat and shared her sandwich with Frances before dashing back to the set.

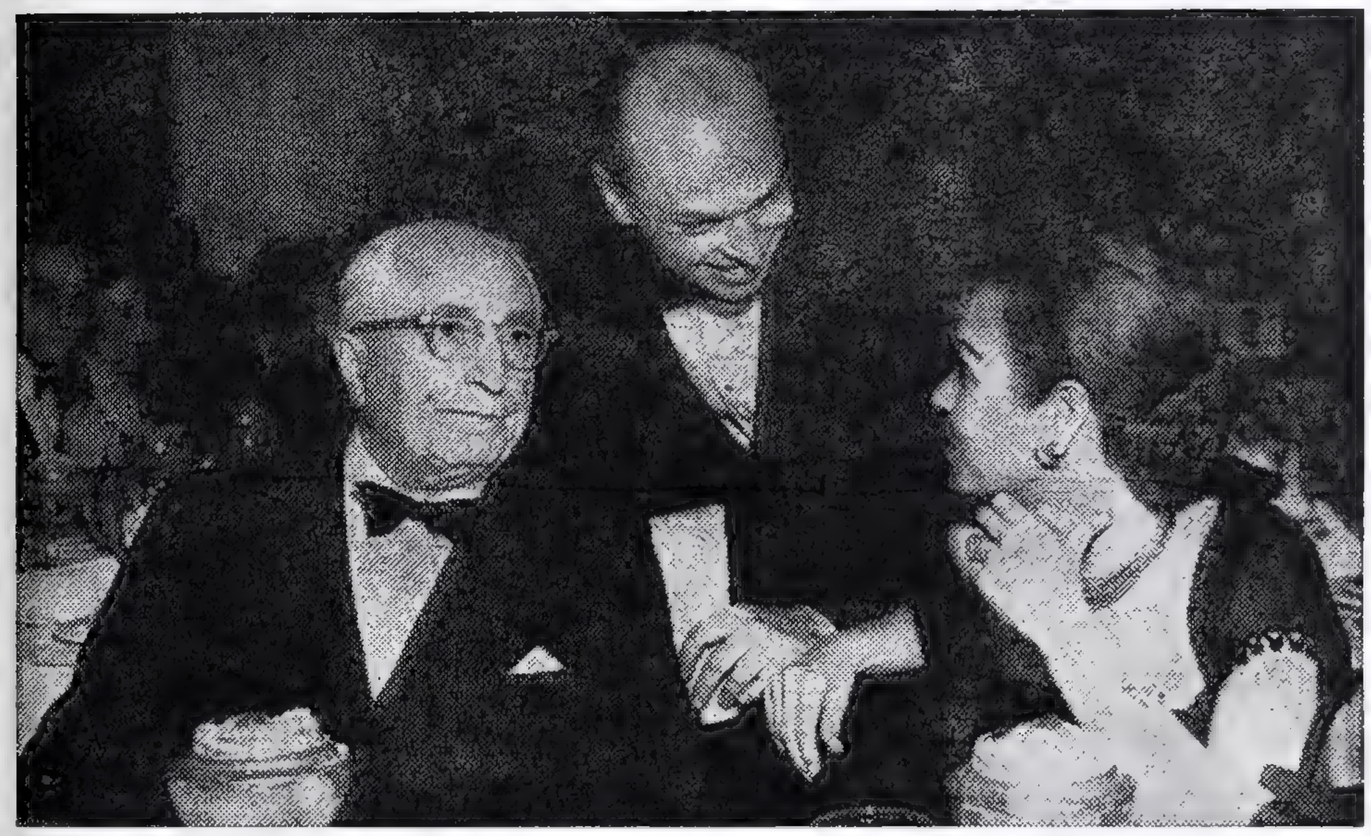
KILL THE 20% TAX ON MOVIE ADMISSIONS



Hope's the cause for laughter. Left, Jimmy Stewart, June Allyson, M-G-M production chief Dore Schary, Fred Sammis, Bob, George Murphy



When Bill Bendix told his wife he won for "The Life of Riley," she said, "It's a gag!"



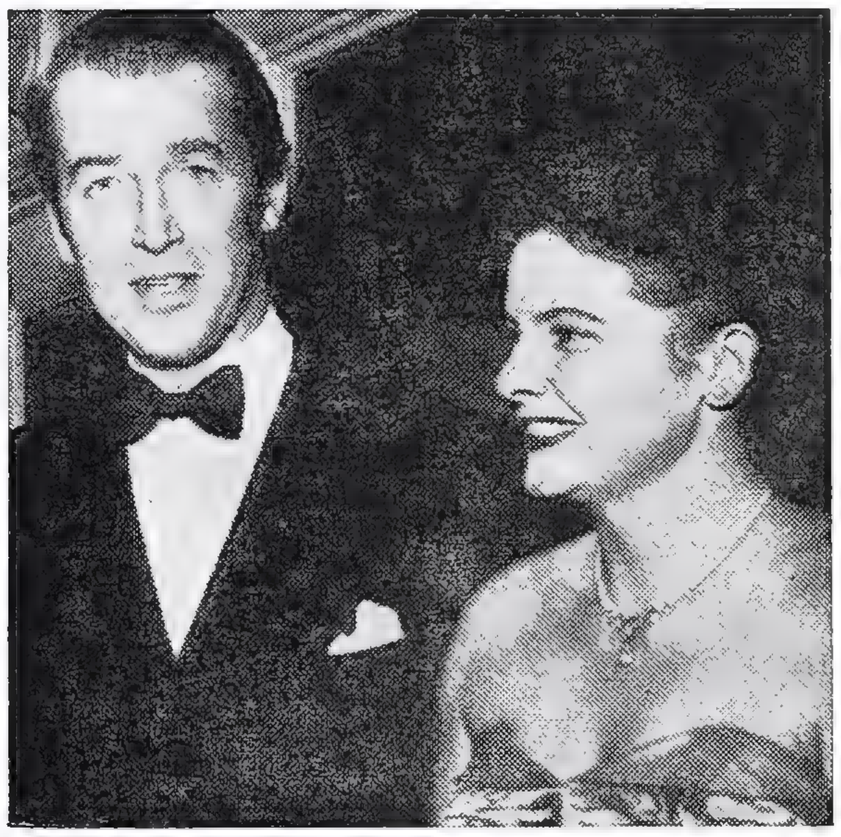
Fred Sammis greets two distinguished guests—the Louis B. Mayers. Mr. Mayer's studio, M-G-M, won six gold medals, plus three special citations



Liz Taylor, of popular film "Little Women," poses with Photoplay executive Herb Drake



Ben Gage, Esther Williams (she was in a top film, "Take Me out to the Ball Game"), and the Dean Martins. Dean and Jerry Lewis entertained



The lady in the picture with Jim Stewart is our Hollywood editor, lovely Ann Daggett



Are you always Lovely to Love?

Suddenly, breathtakingly, you'll be embraced . . . held . . . kissed.

Perhaps tonight.

Be sure then, that you are always lovely to love; sweet and alluring. *Never* uncertain. So many lovely girls depend on Fresh Cream Deodorant because it is completely effective —*stops* odor—*stops* perspiration worries completely. Fresh is different from any other deodorant you may have tried—creamier, more luxurious, and really effective.



Test Fresh against *any* other deodorant—creams, messy liquids, hit-or-miss sprays or powders. You'll never change to another once you've begun to use Fresh Cream Deodorant.



New! Here is a Fresh Cream Deodorant in a handy new tube for those of you who find a tube more convenient.

INSIDE STUFF



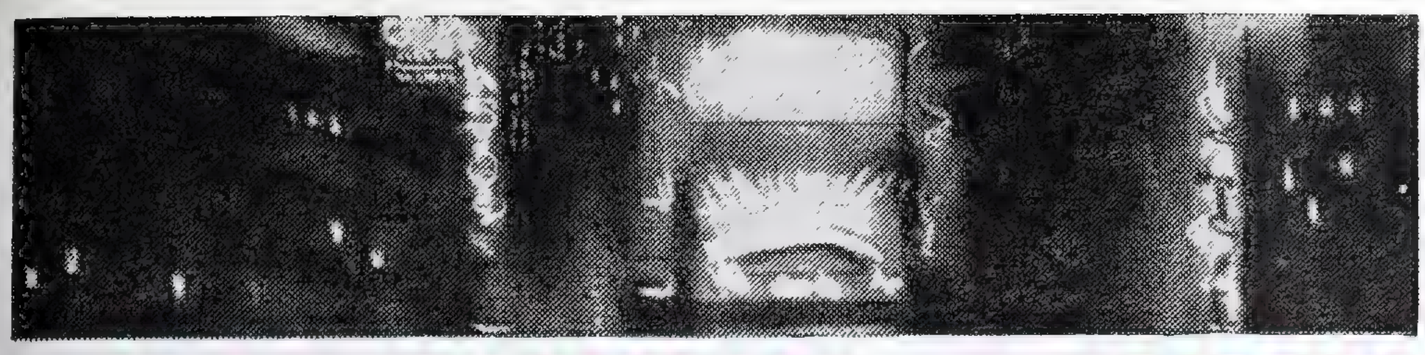
Dirilyte knife reflects—Jane Powell (with Geary Steffen). Jane sang for the guests

One Minute Interview with Doris Day "I don't know what I would do without my manager, Marty Melcher. When it comes to business, my system of filing is to quietly drop important papers in the fireplace! So Marty handles everything. Why, do you know, I have no idea how much money I make? I have a safety deposit box and I don't even know what's in it. Marty handles everything. Marty selects the songs for my recordings. The ones I selected weren't as popular. Marty put over the deal for the new home I bought from Martha Raye. I love a home and I love being married. Yes, I think I can safely say I'll be married in another year. Who am I going to marry? Oh, I'd rather not talk about it." Quote from Cal: "Marty handles everything!"

Musings and Mutterings: Gloria Swanson, the star of the forthcoming movie "Sunset Boulevard," is still envied by every star in Hollywood. A Pasadena doctor prescribes that diet that helps to keep the glorious one looking so glorious . . . Where there's life, there's Hope and these days where Bob goes his doting Dolores goes with him. Once upon a time it was the home, the kiddies, the charity endeavors that separated the Hopes when Bob traveled. Now, Dolores divides her interests and a new glow has been added . . . Wonder if Joan Fontaine knows her salty stories are raising eyebrows at Hollywood parties? . . . Mrs. Cary Grant was being inter- (*Continued on page* 16



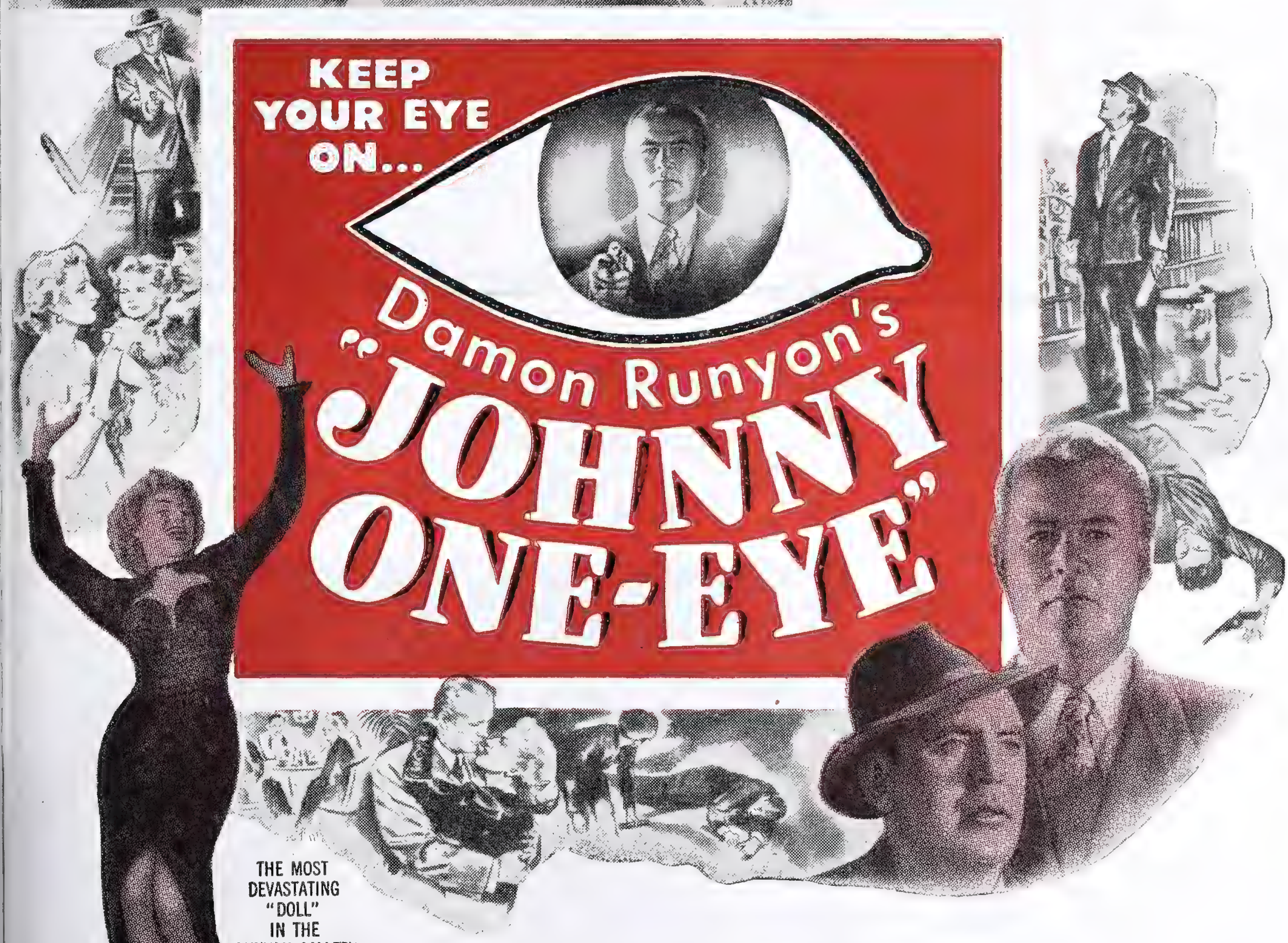
Idea for "Stratton Story" was Dougla Morrow's, who won Medal as co-autho



All the HEARTBEATS and HEARTACHES of a GREAT CITY!



Here is Damon Runyon at his exciting best . . . bringing you, as only he could, the wonderful characters, the thrilling drama and excitement that made him famous.



Benedict Bogeaus presents Damon Runyon's

"JOHNNY ONE-EYE" starring PAT O'BRIEN

WAYNE MORRIS • DOLORES MORAN and introducing Gayle Reed

Produced by BENEDICT BOGEAUS • Directed by ROBERT FLOREY • Screenplay by RICHARD LANDAU

Based on the story, "Johnny One-Eye" by Damon Runyon • Released Thru United Artists

NO OTHER DENTIFRICE OFFERS PROOF OF SUCH RESULTS! PROOF THAT USING

COLGATE DENTAL CREAM HELPS STOP TOOTH DECAY!



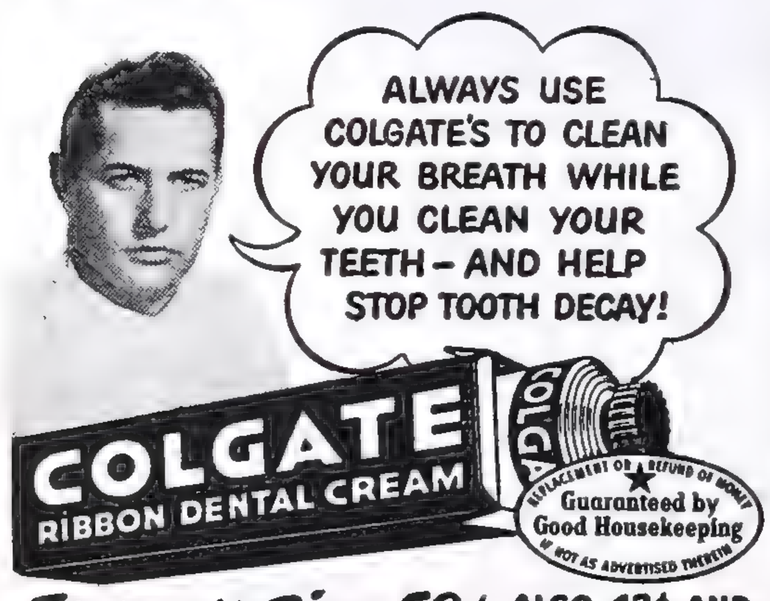
2 years' research by LEADING UNIVERSITIES proves that using Colgate's right after eating helps stop tooth decay before it starts!

More than 2 years' scientific research at leading universities—hundreds of case histories—proves that using Colgate Dental Cream as directed helps stop decay before it starts! Modern research shows that decay is caused by acids which are at their worst right after eating. Brushing teeth with Colgate Dental Cream as directed helps remove these acids before they can harm enamel. And Colgate's active penetrating foam reaches crevices between your teeth where food particles often lodge.



The Most Conclusive Proof In All Dentifrice History On Tooth Decay!

Yes, the same toothpaste you use to clean your breath while you clean your teeth, has been proved to contain all the necessary ingredients, including an exclusive *patented* ingredient, for effective daily dental care. No risk of irritation to tissues and gums! And no change in Colgate's flavor, foam, or cleansing action! No dentifrice can stop *all* tooth decay, or help cavities already started. But brushing teeth with Colgate Dental Cream as directed is a safe, *proved* way to help stop decay!



Economy Size 59¢ ALSO 43¢ AND 25¢ SIZES



INSIDE STUFF

On the Photoplay guest list—past win ner Bette Davis, husband William Sherr

(*Continued from page* 14) viewed by a persistent, inquisitive reporter. "How much does your magazine (no it *wasn't* Photoplay) sell for?" she asked politely. "Fifteen cents," he answered. "For fifteen cents, I don't think your readers are entitled to come into our bedroom," Betsy Drake squelched him . . . Divorced they may be, but Zack and Elaine Scott still exchanged those long distance phone calls on their wedding anniversary, which happens to fall on his birthday . . . A moment Mr. and Mrs. Jimmy Stewart will always remember. At the Photoplay Gold Medal Awards party when Mrs. Monty Stratton confided simply: "This is the first time in my life I ever wore an evening gown!"

A New Bette: Cal couldn't help but be impressed with Bette Davis's enthusiasm for the new film she's producing with Barry Sullivan as her co-star. "It's the story of a woman who keeps prodding her husband into getting on well in the world because she thinks that's what he wants out of life. Of course, the in evitable happens and she finds hersel alone with only herself to dominate i the end." Seeing Bette at Ciro's, wher she and husband William Sherry wer entertaining the Photoplay executives Cal couldn't help but think that Bette i happier now than at any time during he life. Sherry frankly admitted that he an Bette had had their problems but ther was great tenderness in his voice whe he added, "Bette was strong enough t help us both hang on to something w both wanted—a good marriage."

The Corey Story: He's the man of th hour. Stanwyck's had him. Davis want him. Crawford may get him . . . for thei pictures, of course! So what happened t Wendell Corey when Lana Turner gc him for "A Man of Her Own" could onl happen in Hollywood. No sooner was h in the picture, than he was out again Everyone was terribly polite and evasiv when reasons were requested. "Wh make a secret (*Continued on page* 120



Sharing the Gold Medal spotlight are Richard Conte, in popular film "House of Strangers," and Sam Engel (with wife) producer of two *Belvedere* winners



YOU Can Have A Lovelier Complexion in 14 Days with Palmolive Soap, Doctors Prove!

NO MATTER WHAT YOUR AGE OR TYPE OF SKIN!

NOT JUST A PROMISE . . .
but actual proof from 36 leading skin specialists that Palmolive Soap facials can bring new complexion beauty to 2 out of 3 women

Never before these tests have there been such sensational beauty results! Yes, scientifically conducted tests on 1285 women—supervised by 36 leading skin specialists—have proved conclusively that *in just 14 days* a new method of cleansing with Palmolive Soap . . . using nothing but Palmolive . . . brings lovelier complexions to 2 out of every 3 women.

Here's the easy method:

1. Just wash your face 3 times a day with Palmolive Soap, massaging Palmolive's remarkable beautifying lather onto your skin for 60 seconds each time . . . as you would a cream.
2. Now rinse and dry—that's all.

It's these 60-second facials with Palmolive's rich and gentle lather that work such wonders.

Here's proof it works!

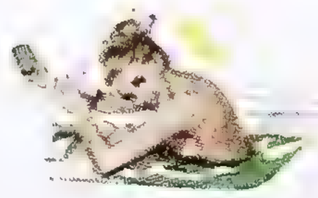
In 1285 tests on all types of skin—older and younger, dry and oily—2 out of every 3 women showed astonishing complexion improvement in just 14 days. Conclusive proof of what you have been seeking—a way to beautify your complexion that really works. Start this new Palmolive way to beauty tonight.



You, Too, May Look For These Complexion Improvements in 14 days!

- Fresher, Brighter Complexions!
- Less oiliness!
- Added softness, smoothness even for dry skin!
- Complexions clearer, more radiant!
- Fewer tiny blemishes—incipient blackheads!

For Tub or Shower Get Big Bath Size Palmolive



DOCTORS PROVE PALMOLIVE'S BEAUTY RESULTS!



DRY SKIN! "Before I started using Noxzema, my skin was very dry," says pretty Margaret Jeffrey. "Now my complexion looks so much softer, smoother! Noxzema is my regular night cream and beauty aid."

LOOK LOVELIER IN 10 DAYS OR YOUR MONEY BACK!

Doctor develops new home beauty routine—helps 4 out of 5 women in clinical tests

● If you want a more alluring complexion, if you've suffered from dry, rough skin,*externally-caused blemishes or similar skin problems—here's news.

A noted Doctor has now developed a new home beauty routine. He found, in clinical tests, that a *greaseless* skin cream—famous Noxzema—has a gentle, *medicated* formula that helps heal such blemishes . . . helps supply a light film of oil-and-moisture to the skin's outer surface . . . helps your skin look softer, smoother, lovelier. Here's what you do:

4 Simple Steps

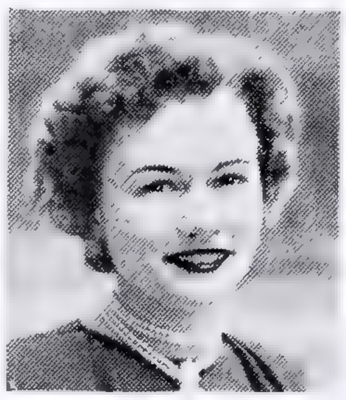
Morning—1. Apply Noxzema all over your face and with a damp cloth "creamwash" your face—just as you would with soap and water. Note how clean your skin looks and feels. **2.** After drying face, smooth on a protective film of greaseless Noxzema as a powder base.

Evening—3. Before retiring, again "creamwash" your face. **4.** Now massage Noxzema into your face. Remember—it's greaseless. Pat a little extra over any blemishes* to help heal them.

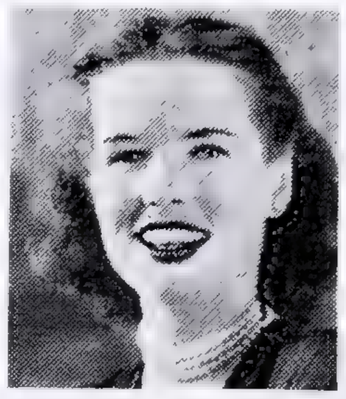
This new "Home Facial" actually helped 4 out of 5 women in clinical tests. The secret? First, Noxzema is a greaseless cream. And secondly, it's Noxzema's *medicated formula*—in a unique oil-and-moisture emulsion!

Money Back If Not Satisfied

Try this Doctor's new Home Beauty Routine for 10 days. If you don't see a real improvement in your skin, return the jar to Noxzema, Baltimore, Md.—your money cheerfully refunded. That's how sure we are you will be wonderfully pleased with the results.



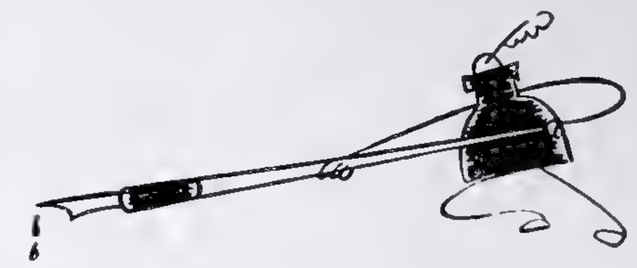
Protective Cream! "Ever since I've used Noxzema as my powder base I've found my dry skin looked so much softer and smoother. Noxzema's wonderful!" says Mary Proctor.



Blemishes!* "I was troubled with annoying facial blemishes*," says Dorothy Johnson. "My girl friend advised Noxzema. In a very short time it helped my skin look softer, clearer."

Medicated Noxzema Skin Cream is the favorite beauty aid of scores of actresses, models, and nurses. See for yourself why over 25,000,000 jars are used yearly! At all drug and cosmetic counters. **40¢, 60¢, $1.00 plus tax.**

Readers Inc.



Cheers and Jeers:

Glamour? I wonder if Susan Hayward knows what the word means. She seems to think she has something no other sta has. I like her, but I wish she would lay off the glamour and act natural.

MARTY WAYNE
Highland Park, Ill.

In a day when sordid crimes are the theme of practically every movie it was wonderful to see "On the Town." It was *so* gay and frivolous, I stayed to see it twice Also, after seeing it I'm an avid Sinatra fan. He just about stole the picture.

MRS. J. A. SANDE
Chicago, Ill.

How about handing John Agar a few bouquets instead of brickbats? I have read some pretty mean things about him lately, so, whether they are true or not, I'm giving him a pat on the back because of his outstanding acting in "Sands of Iwo Jima." He gives a superb performance in an overpowering movie.

MRS. BARBARA AULBY
Shelbyville, Ind.

Readers Pets:

After seeing "She Wore a Yellow Ribbon," I have only one criticism of a really wonderful picture. Ben Johnson wasn't in it enough! What a man! I hope he isn't just tossed aside and pushed out of the picture like Richard Hart was.

JANET GAINES
Pittsburgh, Pa.

We have just seen "Bad Men of Tombstone" in which Barry Sullivan starred and we are simply *mad* about him. We hope he will be given better roles in the future that will enable him to show his ability to an even greater extent.

LOUISE ISBELL
ANNIE LOU KELLEY
Benjamin, Tex.

Producers, Take Note:

Our English class has been studying the story of "Ivanhoe." We are enjoying it very much and we thought it would make a wonderful Technicolor picture. Would you please forward this letter to a motion picture producer?

THE NINTH GRADE ENGLISH CLASS
Peter H. Burnett Jr. High School
San Jose, Cal.

Casting:

How about making a musical "Daddy Long Legs" with Jane Powell, Walter Pidgeon? I enjoyed both previous ones with Mary Pickford and Janet Gaynor.

MISS V. BLEIER
New York, N. Y.

There is one actor in Hollywood who I think is really going places, and that is

(*Continued on page* 20)



I dreamed

I danced the Charleston

in my maidenform* bra

"Dreaming backwards—that's me—back to the torrid 20's. Same skirt, same step . . . *but I have a 1950 figure!*

It's lovely, lifted, rounded lines for me . . . and matchless Maidenform fit shapes me up perfectly.

Haven't *you* dreamed of a dream of a bra like this?" Shown: Maidenform's Maidenette* in white satin and lace for the "Princess look" . . . just one of a vast and varied collection of styles, fabrics and colors.

There is a *Maiden Form* for every type of figure



Gordon MacRae. He is breaking the speed law traveling so fast up the road to stardom. Why not cast him with Jane Powell in a movie. They are so wonderful together on Gordon's radio show.

NANCY HALL
Highland Park, Ill.

It would be nice if Hollywood would make a picture of the life of *Alexander, the Great,* starring John Derek. I have seen pictures of busts of "the Great" and John Derek has many of his features. I have read up on the "Great" and it is said that he was beautiful and muscular.

JUDALINE SINGS
Winter Haven, Fla.

Question Box:

We just came back from seeing the picture "The Hasty Heart" and although we thought it was wonderful (oh, that Ronnie Reagan), our curiosities were left unsatisfied. Just *what* do Scots wear under their kilts?

LILA AND MIMI
Sacramento, Cal.

(*Our only kilt-wearing source states firmly, "Nothing!"*)

Will you please tell me how many times Diana Lynn has been married? My friend and I have been wondering if her marriage to John Lindsay is her first.

EDWINA MILLER
Guilford, Conn.

(*Her present marriage is her first.*)

Would you please tell me who played the part of *Laertes* in "Hamlet"? He was *Ophelia's* brother. I thought he was wonderful. How about a picture of him also?

BARBARA SLATTERY
Bronx, N. Y.



(*Terence Morgan was born in England, December 8, 1921. He's 5' 10", weighs 150 lbs. and has dark brown hair and blue eyes. Next film, "Captain Horatio Hornblower."*)

I would like to know more about David Wayne who makes a play for Katharine Hepburn in "Adam's Rib."

MARILYN J. SMITH
Madison, Wis.

(*David Wayne was born David McMeekan in Travers City, Michigan. He's 5' 9", 150 lbs., has brown eyes, sandy hair, is married, has three children. Next picture, M-G-M's "Reformer and the Redhead." Was hit on Broadway in "Finian's Rainbow," "Mr. Roberts."*)

Could you give me some information about Paul Christian who played the handsome Arab Prince in "Bagdad"?

CHARLOTTE LIGHTFOOT
Wooster, O.



(*Paul Christian was born Paul Hubschmid-Noel in Aarau, Switzerland on July 20, 1917. He's 6' 3", 192 lbs., has brown eyes and hair.*)

Address letters to this department to Readers Inc., Photoplay, 205 East 42nd Street, New York 17, N. Y. However, our space is limited. We cannot therefore promise to publish, return or reply to all letters received.

Brief Reviews

✓✓ (F) *ALL THE KING'S MEN* — Columbia: Powerful political drama tracing a rabble-rouser's career. Broderick Crawford scores in the leading role; newcomer Mercedes McCambridge clicks as his hard-boiled assistant; John Derek is his adopted son. Joanne Dru, John Ireland and Shepperd Strudwick are also involved. (Feb.)

✓½ (F) *ALWAYS LEAVE THEM LAUGHING* —Warners: This provides a field day for Milton Berle's fans with Mister B giving his all to his public. He receives substantial aid from Ruth Roman, Virginia Mayo, Bert Lahr, Alan Hale and Lloyd Gough. It's 116 minutes of pure Berle. (Feb.)

(A) *AND BABY MAKES THREE*—Columbia: This featherweight farce, poking fun at matrimony, motherhood and divorce, teams Robert Young and Barbara Hale, supported by Bob Hutton and Janis Carter. (March)

✓ (A) *BACKFIRE*—Warners: An exciting whodunit brimming over with false clues. Gordon MacRae is in this, but he doesn't sing a note. He's too busy trying to find his pal Edmond O'Brien. Dane Clark, Virginia Mayo and Viveca Lindfors are also on hand. (March)

✓ (F) *BAGDAD*—U-I; An oriental intrigue with Maureen O'Hara cast as an Arabian princess out to avenge her father's murder. Vincent Price is a wily Turk, Paul Christian a romantic young prince with the proverbial cat's nine lives. John Sutton and Jeff Corey are part of the proceedings, too. (March)

(A) *BARRICADE*—Warners: A savage account of criminals and crime in a desert mining camp. Raymond Massey plays a cruel tyrant who cracks the whip over Dane Clark, Ruth Roman and Robert Douglas. Not a pretty tale. (April)

(F) *BELLS OF CORONADO*—Republic: Routine Western in Trucolor with troubleshooter Roy Rogers out to thwart a gang of hijackers. Dale Evans, Pat Brady, Grant Withers, and Foy Willing and his boys are also on hand. (April)

✓✓ (A) *BLACK HAND*—M-G-M: Taut fact-fiction crime meller woven around gangsters known as "Black Hand" in New York of 1908. Italian immigrant Gene Kelly and Detective J. Carrol Naish risk life and limb to expose the terroristic band. With Teresa Celli, Marc Lawrence. (April)

✓ (F) *BORDERLINE*—U-I: Fred MacMurray and Claire Trevor engage in a swift game of tag with dope peddlers Raymond Burr and Roy Roberts while *Cupid* smirks knowingly on the sidelines. Entertaining enough. (March)

✓ (F) *BUCCANEER'S GIRL*—U-I: Phillip Friend is the bold pirate who steals Yvonne De Carlo's heart and Robert Douglas's ships to the distress of fiancee Andrea King. Colorful in a synthetic sort of way. (April)

✓½ (F) *CAPTAIN CHINA*—Paramount: A roaring sea thriller with the spotlight on two-fisted he-man John Payne who proves to Gail Russell that a man can be down but not out. A strong supporting cast features Jeffrey Lynn, Lon Chaney, Edgar Bergen, Michael O'Shea. (March)

✓½ (F) *CHAIN LIGHTNING*—Warners: An exciting action film with test pilot Humphrey Bogart doing nip-ups in a jet-propelled plane when he isn't wooing pretty Eleanor Parker. With Richard Whorf, James Brown. (Feb.)

✓✓ (F) *CINDERELLA*—Walt Disney-RKO: Ye olde Disney magic turns this favorite fable of childhood days into an all-cartoon musical decked out in dazzling Technicolor. Romantic and tuneful. (Feb.)

✓½ (F) *CONSPIRATOR*—M-G-M: Dramatic tale of a young American girl who discovers her British bridegroom is secretly aiding the Communist Party and that her own life is in peril. Liz Taylor brings great beauty and talent to her role; Robert Taylor is the man who loves and loses her. With Robert Flemyng, Honor Blackman. (March)

✓✓ (F) *DANCING IN THE DARK*—20th Century-Fox: Here's an enjoyable movie about an ex-movie star and a would-be one. William Powell is very suave, Betsy Drake very beguiling and Mark Stevens very nice. Good entertainment. (Feb.)

✓½ (F) *DEAR WIFE*—Paramount: Bright, cheery sequel to "Dear Ruth," again presenting Bill Holden, Joan Caulfield, Mona Freeman, Billy De Wolfe and Edward Arnold. Pleasantly diverting. (March)

✓✓ (A) *D.O.A.*—Popkin-UA: This unusual whodunit has Edmond O'Brien solving his own murder. Impossible? Go see for yourself, Pamela Britton is the love interest, Luther Adler the villain. (April)

✓½ (A) *EAST SIDE, WEST SIDE*—M-G-M: A slick domestic drama with a topnotch cast including Barbara Stanwyck as a wronged wife, James Mason as her erring mate, Ava Gardner as the designing female who comes between them and Van Heflin as Barbara's gallant admirer. (March)

✓ (F) *FRANCIS*—U-I: Wacky farce about a talking army mule which beats the big brass at war strategy. This superior critter gets soldier Donald O'Connor into the darndest mess. With Patricia Medina, Zasu Pitts, Ray Collins. (March)

(A) *GAY LADY, THE*—Rank-Eagle Lion: Ultra-British romantic comedy about a Gaiety Girl and her two suitors. Lavish sets and costumes are in striking contrast to a run-of-the-mill story. With Jean Kent, James Donald, Andrew Crawford. (April)

✓½ (A) *GLASS MOUNTAIN, THE*—Renown-Eagle Lion: An absorbing romance effectively blending legend and reality, and interspersed with operatic airs superbly sung by Tito Gobbi. A capable cast includes Valentina Cortesa, Michael Denison, Dulcie Gray. (April)

✓ (F) *GREAT RUPERT, THE*—Pal-Eagle Lion: Here's a whimsical comedy about a dancing squirrel and the confusion he causes in the lives of Jimmy Durante, Terry Moore, Tom Drake, Queenie Smith and their sundry neighbors. Mildly diverting. (April)

✓✓ (F) *GUILTY OF TREASON* — Wrather-

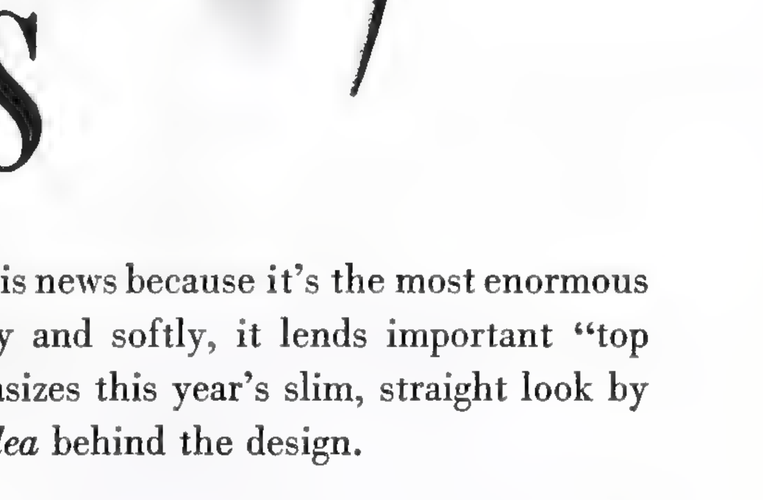


the NEW SHAPE *is the* NEWS

The new-shape lantern sleeve is news because it's the most enormous you've seen in years. Puffed widely and softly, it lends important "top heaviness" to the silhouette. Emphasizes this year's slim, straight look by dramatic contrast. Yes, there's an *idea* behind the design.

The new-shape Modess box is news because it, too, has an idea behind the design! Wrapped, this discreet-shape box might be bath salts, note paper, candy. No one could guess you were carrying sanitary napkins . . . no more need you wonder if anyone's guessing! And *another* appreciated Modess exclusive, the new box is tactfully pre-wrapped before it even reaches your store's counter!

- **Same fine quality Modess napkins**
- **Same price—you don't pay for these two new extras**
- **Regular, Super, and Junior Modess sizes**



Only Modess comes in the new-shape, secret-shape box...pre-wrapped!

TONI TWINS Discover New Shampoo Magic



Soft-Water Shampooing Even in Hardest Water



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- Rinses away dirt and dandruff instantly
- Oceans of creamy-thick lather make hair sparkle with natural highlights.

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Golden-Eagle Lion: Based on Cardinal Mindszenty's trial by the Communists, this is an arresting political drama. Charles Bickford is fine as the Cardinal; Paul Kelly clicks as an American newspaperman. Bonita Granville and Richard Derr provide the romantic interest. (April)

✓✓½ (F) *HASTY HEART, THE*—Warners: This unforgettable war story takes a firm grip on your emotions and never lets go. English actor Richard Todd vividly portrays a dour Scotch soldier who learns the meaning of friendship in a hospital ward in Burma. Ronald Reagan and Patricia Neal head an able cast. It's a dramatic "must!" (Feb.)

✓✓ (F) *HOLIDAY AFFAIR*—RKO: Bob Mitchum and Wendell Corey vie for widow Janet Leigh's affections in this glowing Yuletide romance. Janet has a tough time making up her mind chiefly because of her youngster, Gordon Gebert. (Feb.)

✓ (F) *INDIAN SCOUT*—Small-UA: Blood-'n'-thunder Western crammed with "Injuns" on the warpath. Scout George Montgomery leads the fight against the redskins with Philip Reed's help. Ellen Drew is the feminine foil. (March)

✓ (F) *INSPECTOR GENERAL, THE*—Warners: Typical Danny Kaye comedy strictly for Kaye fans. It gets the Technicolor treatment and a long supporting cast including Walter Slezak, Gene Lockhart, Elsa Lanchester and Barbara Bates. (Feb.)

✓✓ (F) *INTRUDER IN THE DUST*—M-G-M: Tense, challenging film from William Faulkner's novel. Lawyer David Brian is persuaded by his nephew, Claude Jarman Jr., to defend Negro Juano Hernandez, accused of killing a white man in darkest Mississippi. A mob is out to lynch Hernandez and Jarman is out to stop them. (Feb.)

✓ (F) *IROQUOIS TRAIL, THE*—Reliance-UA: A bloodthirsty action film of British-French-Indian warfare. George Montgomery, Brenda Marshall, Glenn Langan are in this one, ably supported by Sheldon Leonard, Monte Blue. (April)

✓ (F) *JOHNNY HOLIDAY*—Alcorn-UA: Bad boy makes good at the Indiana Boys School where he meets gruff but kindly Bill Bendix. Allen Martin Jr. is fine as the problem boy, led astray by wicked Stanley Clements. (March)

✓½ (F) *KEY TO THE CITY*—M-G-M: Love and politics are the ingredients of a daffy comedy with Clark Gable and Loretta Young cutting quite a few capers. Frank Morgan, Marilyn Maxwell and Raymond Burr are in on the fun. If you enjoy slapstick, you'll go for it. (April)

✓ (F) *KID FROM TEXAS, THE*—U-I: Vengeance is the keynote of this colorful saga of *Billie, the Kid* with Audie Murphy as the young desperado. In Technicolor with Shepperd Strudwick, Gale Storm, Albert Dekker, Will Geer. (March)

✓½ (F) *LADY TAKES A SAILOR, THE*—Warners: A frisky, frivolous affair co-starring Jane Wyman and Dennis Morgan with good support from Eve Arden, Robert Douglas, Allen Joslyn and Tom Tully. Fun for everyone. (Feb.)

✓½ (A) *MAN ON THE EIFFEL TOWER, THE*—Allen-Tone-RKO: A grimly effective murder meller with Paris as the colorful background. An A-1 cast includes Charles Laughton, Franchot Tone, Burgess Meredith, Robert Hutton, Jean Wallace, Patricia Roc and Belita. (March)

✓✓ (F) *MONTANA*—Warners: Here's a big breezy outdoor drama with Errol Flynn and Alexis Smith at loggerheads. A fast-moving six-shooter with S. Z. Sakall and Douglas Kennedy. (March)

✓✓ (F) *MOTHER DIDN'T TELL ME*—20th Century-Fox: Dorothy McGuire and William Lundigan make a delightful twosome in an amusing story of marriage and medicine. They receive fine support from June Havoc, Gary Merrill, Joyce McKenzie. (April)

✓½ (F) *MRS. MIKE* — Nassour-Hartford-UA: Strong human interest story teaming Dick Powell and Evelyn Keyes. He's a Northwest Mountie, she's a plucky lass willing to brave the Canadian wilds for love's sweet sake. Tearful but absorbing. (Feb.)

✓ (F) *MULE TRAIN*—Columbia: Scrappy, snappy Western with marshal Gene Autry expertly dodging bullets and taking time out to sing "Mule Train." Pat Buttram is Gene's pal, Sheila Ryan a gal sheriff who means business. (April)

✓ (F) *NEVADAN, THE*—Columbia: Randy Scott is on outlaw Forrest Tucker's trail in this rugged action-packed Western. Tucker has stashed away a fortune in gold and George Macready, Frank Faylen and Jeff Corey are itching to get their greedy hands on it. Dorothy Malone is Randy's girl. (April)

✓½ *NEVER FEAR* — Young-Lupino-Eagle Lion: This human interest story tells of a young dancer's desperate fight against polio. Sally Forrest is the girl and Keefe Brasselle the guy who helps her back on her feet. With Hugh O'Brian, Eve Miller, Larry Dobkin. (April)

✓✓ (F) *ON THE TOWN*—M-G-M: A zippy musical taking you on a fast tour of Manhattan in company of Gene Kelly, Frank Sinatra, Betty Garrett, Ann Miller, Vera-Ellen, Jules Munshin, Alice Pearce. Lots of horseplay and dreamy dancing. (Feb.)

✓½ (F) *OUR VERY OWN*—Goldwyn: A family drama of a young girl's heartbreak upon discovering she's an adopted child. Ann Blyth capably portrays the girl, Farley Granger is her sweetheart and Joan Evans her mischief-making sister. A credible cast includes Ann Dvorak, Jane Wyatt, Donald Cook. (April)

✓ (F) *OUTSIDE THE WALL*—U-I: Thrill seekers should find this gangster meller to their liking. Richard Basehart gives a good account of himself as an ex-convict who finds he isn't really free outside. With Marilyn Maxwell, Dorothy Hart, Signe Hasso, John Hoyt. (April)

(A) *PAID IN FULL*—Paramount: Marriage and motherhood are sentimentally treated in a slow-paced, overlong drama featuring Robert Cummings, Lizabeth Scott and Diana Lynn. An old-fashioned tear-jerker. (March)

(Continued on page 24)

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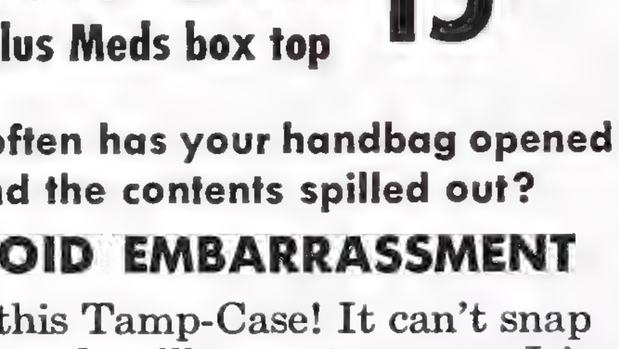
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(*Continued from page 22*)

✓✓ (A) *PERFECT STRANGERS*—Warners: Hearts are on trial in an absorbing courtroom drama teaming jurors Ginger Rogers and Dennis Morgan. Thelma Ritter, Margalo Gillmore and Anthony Ross contribute fine performances, but it's Ginger who dominates the picture as a lovelorn lady. (April)

(F) *PIONEER MARSHAL*—Republic: A machine-made Western with marshal Monte Hale in the saddle. Monte has his work cut out for him when he meets up with badmen Roy Barcroft and Damian O'Flynn. With Paul Hurst. (April)

(F) *RANGER OF CHEROKEE STRIP*—Republic: Routine Western with Monte Hale chasing escaped convict Douglas Kennedy who, in turn, is after crooked Frank Fenton and Roy Barcroft. (Feb.)

✓✓ (F) *RIDING HIGH*—Paramount: Horse-happy Bing Crosby tosses off trouble with a song and a joke in an entertaining racetrack romance. Coleen Gray and Frances Gifford find Bing irresistible. An outstanding cast includes Charles Bickford, Raymond Walburn, William Demarest. (April)

✓½ (F) *RUGGED O'RIORDANS, THE*—U-I: The accent is on "rugged" in this tale of a pioneering family in the Australian wilds. With Michael Pate, Wendy Gibb, Ken Wayne, Thelma Scott. (March)

✓✓ (F) *SAMSON AND DELILAH* — DeMille-Paramount: Lush, lively costume film woven around famous Biblical story. Hedy Lamarr makes a bewitching *Delilah,* Victor Mature a powerful *Samson,* George Sanders a royal sadist and Angela Lansbury a beautiful bone of contention. With Henry Wilcoxon, Olive Deering. (Feb.)

✓✓ (F) *SANDS OF IWO JIMA*—Republic: This thrilling action-filled movie of Marine warfare has John Wayne playing a hard-boiled sergeant. Among the Leathernecks under him are John Agar, Forrest Tucker and Wally Cassell. There's a bit of romance, too, 'twixt Agar and Adele Mara. (March)

✓✓ (A) *SHADOW ON THE WALL*—M-G-M: Scary psychological thriller with Ann Sothern as a murderess, Zachary Scott as the one who is blamed, Gigi Perreau as his little girl too terrified to tell what she knows. It takes psychiatrist Nancy Davis to solve the crime. (Feb.)

✓✓ (A) *SIDE STREET*—M-G-M: An exciting ably acted crime yarn with handsome Farley Granger and wistful Cathy O'Donnell taking plenty of punishment for one misstep. James Craig, Paul Kelly and Jean Hagen lend capable support. (March)

(A) *SOUTH SEA SINNER*—U-I: Tropical meller with Macdonald Carey and Shelley Winters going for each other in a big way, and getting plenty of outside interference from villainous Luther Adler. With Frank Lovejoy, Helena Carter. (Feb.)

(F) *STORY OF MOLLY X, THE*—U-I: Gangsters, gun molls and gats are the ingredients of a typical crook yarn featuring June Havoc, Dorothy Hart and John Russell. (Feb.)

✓ (A) *SUNDOWNERS, THE*—LeMay-Templeton-Eagle Lion: Rugged tale of cattle rustling with Robert Preston as a killer, Robert Sterling as a rancher determined to protect his property, and John Barrymore Jr. as a young lad learning the ways of the West. With Cathy Downs, John Litel. (April)

(F) *TELL IT TO THE JUDGE*—Columbia: A slapstick farce with Roz Russell and Bob Cummings turning themselves inside out to make you laugh. With Gig Young and Marie MacDonald. (Feb.)

✓ (A) *THELMA JORDON* — Paramount: Suspenseful, sordid courtroom drama teaming Barbara Stanwyck and Wendell Corey. It's Corey's first romantic role and he handles it well. With Joan Tetzel, Paul Kelly and Richard Rober. (Feb.)

(F) *THERE'S A GIRL IN MY HEART*—Allied Artists: A stereotyped musical which has a little of everything, nothing much of anything. Lee Bowman and Elyse Knox head a well-meaning cast including Peggy Ryan, Ray McDonald, Gloria Jean. (Feb.)

✓✓ (A) *THIRD MAN, THE*—Korda-Selznick: Strong on suspense, this thriller describes the adventures of American writer Joseph Cotten in post-war, black-market Vienna. He loses his heart to lovely Valli and almost loses his life when he investigates the sudden death of his friend, Orson Welles. (April)

✓✓ (A) *THREE CAME HOME*—20th Century-Fox: Vivid real-life story of an American writer's imprisonment in a Jap-guarded camp in British North Borneo. A shocking drama, splendidly acted by Claudette Colbert and Patric Knowles. (March)

✓✓ (F) *TWELVE O'CLOCK HIGH*—20th Century-Fox: Gregory Peck and a fine supporting cast lend interest to a grim realistic war film. Peck's job is to restore the morale of a group of battle-weary fliers. With Gary Merrill, Dean Jagger, Hugh Marlowe, Milland Mitchell. (March)

✓ (F) *UNDERTOW*—U-I: Scott Brady is the unlucky chap caught in the undertow in this chronicle of crooks, killers and gamblers. John Russell and Dorothy Hart are double-crossers, Peggy Dow and Bruce Bennett, are Scott's pals. (March)

✓✓ (F) *WHEN WILLIE COMES MARCHING HOME*—20th Century-Fox: War's lighter side is amusingly recounted with Dan Dailey as a small-town boy plunged into a series of comical misadventures. Corinne Calvet and Colleen Townsend lend fine support. (April)

✓½ (A) *WHIRLPOOL* — 20th Century-Fox: An absorbing, ably acted drama about hypnotism with Gene Tierney as the victim of swindler Jose Ferrer. Richard Conte is Gene's psychiatrist-husband. With Charles Bickford, Barbara O'Neil. (Feb.)

✓½ (A) *WOMAN IN HIDING*—U-I: Terror is the keynote of this murder yarn that has Ida Lupino running for dear life from big bad Stephen McNally right into the arms of nice Howard Duff. Peggy Dow clicks as McNally's wicked accomplice. (March)

✓½ (A) *YOUNG MAN WITH A HORN*—Warners: Kirk Douglas is the horn-blowing gent who goes offbeat when he meets moody Lauren Bacall. It takes blues singer Doris Day to put Kirk back in the groove. Hoagy Carmichael and Juano Hernandez are prominently featured. (April)

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Casts of Current Pictures

ASTONISHED HEART, THE — Rank-U-I: *Dr. Christian Faber,* Noel Coward; *Barbara Faber,* Celia Johnson; *Leonora Vail,* Margaret Leighton; *Tim,* Graham Payn; *Susan,* Joyce Carey.

CAPTAIN CAREY, U. S. A.—Paramount: *Webster Carey,* Alan Ladd; *Giula De Cresci,* Wanda Hendrix; *Barone Rocco De Greffi,* Francis Lederer; *Contessa Francescade Cresci,* Celia Lovsky; *Serafina,* Angela Clarke; *Count Carlo De Cresci,* Richard Avonde; *Doctor Lunati,* Joseph Calleia; *Acuto,* Roland Winters; *Luigi,* Frank Puglia; *Sandro,* Luis Alberni; *Nancy,* Jane Nigh; *Pietro,* Rusty Tamblyn; *Giovanni,* George Lewis; *Blind Musician,* David Leonard; *Angelina,* Virginia Farmer; *Frank,* Paul Lees.

CHAMPAGNE FOR CAESAR—Popkin-UA: *Beauregard Bottomley,* Ronald Colman; *Flame O'Neil,* Celeste Holm; *Burnbridge Waters,* Vincent Price; *Gwenn Bottomley,* Barbara Britton; *Happy Hogan,* Art Linkletter; *Announcers,* Gabriel Heater, George Fisher; *Gerald,* Byron Foulger; *Frosty,* Ellye Marshall; *Walter's Sec'y.,* Vici Raaf; *Radio Announcer,* Douglas Evans; *Executive No. 1,* John Eldredge; *Executive No. 2,* Lyle Talbot; *Executive No. 3,* George Leigh; *Executive No. 4,* John Hart; *Caesar,* Mel Blanc; *Fortune Teller,* Peter Brocco; *Buck (T Man),* Brian O'Hara; *Scratch (T Man),* Jack Daly.

DAUGHTER OF ROSIE O'GRADY, THE—Warners: *Patricia O'Grady,* June Haver; *Tony Pastor,* Gordon MacRae; *Dennis O'Grady,* James Barton; *Maureen O'Grady,* Debbie Reynolds; *Miklos Toretsky,* "Cuddles" Sakall; *Doug Martin,* Gene Nelson; *James Moore,* Sean McClory; *Katie O'Grady,* Marsha Jones; *Mrs. Murphy,* Jane Darwell.

EAGLE AND THE HAWK, THE—Pine-Thomas-Paramount: *Todd Croyden,* John Payne; *Madeline Danzeeger,* Rhonda Fleming; *Whitney Randolph,* Dennis O'Keefe; *Gen. Liguras,* Thomas Gomez; *Basil Danzeeger,* Fred Clark; *Buck Hyatt,* Frank Faylen; *Roberto,* Eduardo Noriega; *Marguerita,* Margaret Martin; *Jones,* Walter Reed.

I WAS A SHOPLIFTER—U-I: *Jeff Andrews,* Scott Brady; *Faye Burton,* Mona Freeman; *Ina Perdue,* Andrea King; *Pepe,* Anthony Curtis; *Herb Klaxon,* Charles Drake; *The Champ,* Gregg Martell; *Harry Dunson,* Larry Keating; *Barkie Neff,* Robert Gist; *Sheriff Bascom,* Michael Raffetto.

NANCY GOES TO RIO—M-G-M: Frances Elliott, Ann Sothern; *Nancy Barklay,* Jane Powell; *Paul Berten,* Barry Sullivan; *Marina Rodrigues,* Carmen Miranda; *Gregory Elliott,* Louis Calhern; *Scotty Sheldan,* Scotty Beckett; *Ricardo Domingos,* Fortunio Bonanova; *Arthur Barrett,* Glenn Anders; *Mrs. Harrison,* Nella Walker; *Alfredo,* Hans Conreid; *Masher,* Frank Fontaine.

NO MAN OF HER OWN—Paramount: *Helen Ferguson,* Barbara Stanwyck; *Bill Harkness,* John Lund; *Mrs. Harkness,* Jane Cowl; *Patrice Harkness,* Phyllis Thaxter; *Stephen Morley,* Lyle Bettger; *Mr. Harkness,* Henry O'Neill; *Hugh Harkness,* Richard Denning; *Blonde,* Carole Mathews; *Ty Winthrop,* Harry Antrim; *Rosalie Baker,* Catherine Craig; *Josie,* Esther Dale; *Plain-Clothesman,* Milburn Stone; *Dr. Parker,* Griff Barnett; *Policemen,* Gaylord Pendleton, Stan Johnson.

NO SAD SONGS FOR ME—Columbia: *Mary Scott,* Margaret Sullavan; *Brad Scott,* Wendell Corey; *Chris Radna,* Viveca Lindfors; *Polly,* Natalie Wood; *Dr. Ralph Frene,* John McIntire; *Louise Spears,* Ann Doran; *Brownie,* Richard Quine; *Mona Frene,* Jeanette Nolan; *Frieda Miles,* Dorothy Tree; *Mr. Caswell,* Raymond Greenleaf; *Flora,* Urylee Leonardos; *Lee Corbett,* Harlan Warde; *Doris Weldon,* Margo Woode; *Mel Fenelly,* Harry Cheshire; *Jack Miles,* Douglas Evans; *George Spears,* Sumner Getchell; *Mrs. Hendrickson,* Lucile Browne.

STAGE FRIGHT—Warners: *Eve Gill,* Jane Wyman; *Charlotte Inwood,* Marlene Dietrich; *Smith,* Michael Wilding; *Jonathan Cooper,* Richard Todd; *Nellie,* Kay Walsh; *Mrs. Gill,* Dame Sybil Thorndike; *Bibulous Gent,* Miles Malleson; *Freddie,* Hector MacGregor; *Shooting Gallery Attendant,* Joyce Grenfell; *Inspector Byard,* Andre Morell; *Chubby,* Patricia Hitchcock; *Commodore Gill,* Alistair Sim.

STROMBOLI — Rossellini-RKO: *Karin,* Ingrid Bergman; *Antonio,* Mario Vitale; *The Priest,* Renzo Cesna; *The Lighthouse Keeper,* Mario Sponza.

TARZAN AND THE SLAVE GIRL—RKO: *Tarzan,* Lex Barker; *Jane,* Vanessa Brown; *Neil,* Robert Alda; *Lola,* Denise Darcel; *The Prince,* Hurd Hatfield; *Randini Doctor,* Arthur Shields; *High Priest,* Robert Warwick; *Sengo,* Anthony Caruso; *Chief's Son,* Tito Renaldo; *Moana,* Mary Ellen Kay.

TATTOOED STRANGER, THE—RKO-Pathe: *Detective Tobin,* John Miles; *Mary Mahan,* Patricia White; *Lieut. Corrigan,* Walter Kinsella; *Capt. Lundquist,* Frank Tweddell; *Capt. Gavin,* Rod McLennan; *Joe Canko,* Henry Lasko; *Johnny Marseille,* Arthur Jarrett; *Fisher,* Jim Boles; *Aberfoyle,* William Gibberson.

WINSLOW BOY, THE—London-Eagle Lion: *Sir Robert Morton,* Robert Donat; *Catherine Winslow,* Margaret Leighton; *Arthur Winslow,* Sir Cedric Hardwicke; *Grace Winslow,* Marie Lohr; *Ronnie Winslow,* Neil North; *Dickie Winslow,* Jack Watling; *John Watherstone,* Frank Lawton; *Col. Watherstone,* Nicholas Hannen; *Desmond Curry,* Basil Radford; *Violet,* Kathleen Harrison; *Hamilton,* Evelyn Roberts; *First Lord,* Walter Fitzgerald; *Attorney General,* Francis L. Sullivan.

WOMAN OF DISTINCTION, A—Columbia: *Alec Stevenson,* Ray Milland; *Susan Middlecott,* Rosalind Russell; *Mark Middlecott,* Edmund Gwenn; *Teddy Evans,* Janis Carter; *Louisa,* Mary Jane Saunders; *Paul Simone,* Francis Lederer; *Jerome,* Jerome Courtland; *Herman Pomeroy,* Alex Gerry; *Dr. McFall,* Charles Evans; *Miss Withers,* Charlotte Wynters; *Chet,* Clifton Young; *Station Clerk,* Gale Gordon; *Pearl,* Jean Willes; *Merle,* Wanda McKay, *Laura,* Elizabeth Flournoy; *Charlie,* Harry Tyler.

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Like a jet-propelled missile, she hurls herself into each new phase of life with determination. Once her course is set, she gains momentum through sheer self effort. Without an agent, she landed her first screen bit in "The Guilt of Janet Ames," went on to more bits in "Double Life" and "Another Part of the Forest." Recently, she made a flight to Italy to play *Desdemona* to Orson Welles's *Othello*. Gene's blessing went with her. "If you want to make something of your screen career, do something about it," he told her, "don't just talk about it." She shut up and got going. Welles didn't get the film financed. The cast wasn't paid. Betsy returned home. But she didn't remain idle too long. M-G-M gave her a meaty role in "Mystery Street" with Ricardo Montalban.

Back in Cliffside, New Jersey, bright little Betsy graduated from high school too young to enter the college of her choice, so glimpsing a want ad for dancers at New York's Diamond Horseshoe, she announced her determination to apply and with such unshakable force, her mother helped her into her first high heels, lipstick and smart hair-do. She got the job. At two each morning, after the show, her father drove her to Cliffside and was back in New York at his office by nine. Her career cost him a lot of sleep but he stuck to it even after she rose to the lead in Saroyan's "Beautiful People."

Along the way up she met a young dance director, Gene Kelly, and the two fell in love. They married while Gene was starring in "Pal Joey." With her usual zest she threw herself into housekeeping, baking bread, washing, cooking and cleaning. After baby Kerry was a year old, Gene joined the navy and Betsy returned to New York despite the fact that M-G-M offered her a contract.

At twenty-five she looks back on her mistakes in judgment, her refusal of the contract among them, with the amused tolerance that confirms her intelligence. Gone are the blue jeans, the bobby socks and unadorned face, albeit lipstick is her only cosmetic. Gone, too, is her slightly resentful attitude toward Hollywood and its methods. She'd like to work in a picture with Gene and hopes M-G-M will cast them together someday soon.

A gem called Bertha looks after the Kelly household that is a sociable rather than a social one. Friends like Montgomery Clift, the Richard Contes, young writers and directors, drop in for good conversation or the feeling of aliveness that stems from Gene and his Betsy.

THE COMEDY TOAST OF THE YEAR!

COLMAN'S A ONE-MAN RIOT AS THE SMARTEST MAN IN THE WORLD.



CELESTE IS A ONE-WOMAN RIOT SQUAD WHO REALLY SMARTENS HIM UP! IT'S THE BUBBLIEST, FROTHIEST, TICKLIEST MOVIE YOU EVER CELEBRATED!



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RONALD COLMAN

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CELESTE HOLM

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VINCENT PRICE

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BARBARA BRITTON

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Story and Screen Play by Hans Jacoby and Fred Brady
Music Written and Directed by Dimitri Tiomkin
A Harry M. Popkin Production
Released thru United Artists

P



Backstage baffler: The theater provides eerie atmosphere as Jane Wyman helps Michael Wilding solve a murder

✓✓ (A) Stage Fright (Warners)

DEPEND on Jane Wyman to deliver a deft performance whether in drama, comedy or thriller. Her latest, directed by Alfred Hitchcock, is designed to tingle your spine and tickle your funny bone.

Jane is completely captivating as a stagestruck English girl who becomes implicated in a juicy murder. Richard Todd drags her into the unsavory affair when he confides that the police suspect him of the crime. Seems Todd merely lent a helping hand to his actress-sweetheart, Marlene Dietrich, whose spouse met a most untimely end. Complications pile up and you get to meet all kinds of interesting people, including detective Michael Wilding. Todd scowls attractively; Marlene is at once amorous and glamorous. All told, it's first-rate entertainment.

Your Reviewer Says: Chills and chuckles.

✓½ (A) No Man of Her Own (Paramount)

WHEN a girl gets into as much trouble as Barbara Stanwyck, it's mighty nice to have a guy like John Lund around.

Barbara is about to become an unwed mother when a train wreck sends her to the hospital. Through a mix-up she is identified as the daughter-in-law of a wealthy couple who never met her. Barbara seizes the chance to provide a good home for her fatherless babe. Soon "brother-in-law" Lund gets "that gleam" in his eye only to have Barbara's ugly past pop up in the person of Lyle Bettger. As a despicable heel, Bettger is a standout. Jane Cowl, Phyllis Thaxter, Richard Denning and Carole Mathews are also featured to advantage.

Your Reviewer Says: Stanwyck suffers.



Family competition: There's music and gaiety in Brazil when Ann Sothern and Jane Powell vie for Barry Sullivan

✓✓ (F) Nancy Goes to Rio (M-G-M)

SUPPOSE you were an irrepressible seventeen-year-old like Jane Powell, and your actress-mother was a gorgeously gowned blonde like Ann Sothern? And suppose you not only wanted to play the same part in an exciting new play, but had your heart set on marrying the same man—Barry Sullivan? It would be kind of awkward, wouldn't it?

Janie bounces about, merely pausing long enough to sing a song or two. She's an artless child one moment, an artful female the next. Sothern is poise personified. After all those menacing male roles, Sullivan gets a chance at comedy and he comes through nicely. Sultry Carmen Miranda contributes a couple of specialty numbers. Louis Calhern and Scotty Beckett round out an amiable cast.

Your Reviewer Says: Colorful and gay.

Shadow

By Elsa Branden

✓✓✓ Outstanding ✓✓ Good ✓ Fair
F—For the whole family A—For adults



Lady courageous: Margaret Sullavan conceals tragic illness from her family, Natalie Wood, Wendell Corey



TV tickler: Celeste Holm, an expensive distraction, keeps Ronald Colman's mind off the $40,000,000 question

✓✓ (A) No Sad Songs for Me (Columbia)

THIS poignant and profoundly moving film brings back to the screen the very charming and talented Margaret Sullavan. Her role, that of an attractive young woman doomed to die of cancer, is indeed tragic, and she invests it with superb sincerity.

Margaret has everything to live for, a fine husband in engineer Wendell Corey, and a lovable daughter in Natalie Wood. Theirs is a completely happy home life. Given only several months' reprieve by her sympathetic but helpless doctor, John McIntire, every minute becomes precious.

A somber tear-stained story, it takes an unusual twist when the stricken wife paves the way for her glowingly healthy successor, Viveca Lindfors. Such nobility may seem hard to swallow, but Sullavan somehow makes it believable.

Your Reviewer Says: It touches the heart.

✓½ (F) Champagne for Caesar (Popkin-UA)

QUIZ shows and Big Business get quite a going-over in this satire.

Ronald Colman gives a sly, tongue-in-cheek portrayal of a walking encyclopedia blessed with a keen sense of humor. Genius though he is, Ronald loses out on a forty-per-week research job with soap magnate Vincent Price. With malice aforethought, Colman appears on Price's quiz show and runs the jackpot into a fabulous fortune. The problem is to get rid of him before he bankrupts the company.

Celeste Holm is at her prettiest, but not her wittiest, as the *Delilah* whom Price hires to distract Ronald. Price burlesques his role outrageously; Barbara Britton pleases as Colman's lovelorn sister.

Your Reviewer Says: Enjoyable nonsense.

✓ (F) The Tattooed Stranger (RKO Pathe)

A GIRL is found murdered in a parked car. The only clue to her identity is a tattooed anchor on her arm. It's up to the police to find the killer and the motive for the crime.

Told in semi-documentary style, this entertaining whodunit introduces several newcomers to the screen. There's tall easy-going John Miles as a young college-trained detective, who quickly catches on to the tricks of his trade. To make his work pleasant, there's Patricia White, a botanist who not only has a good head on her shoulders, but a pretty one too.

Among the featured players are Walter Kinsella as a hard-boiled police lieutenant, and captain Frank Tweddell in charge of the case.

Your Reviewer Says: Join the manhunt.

Stage

For Complete Casts of Current Pictures See Page 26
For Best Pictures of the Month and Best Performances See Page 36
For Brief Reviews of Current Pictures See Page 21

WORD GETS AROUND FAST—*Behind Your Back!*

Tobacco Mouth

Why risk it? Smoke all you want—but give Tobacco Mouth the brush-off with the new, special formula Listerine Tooth Paste . . . morning and night, and especially before any date.

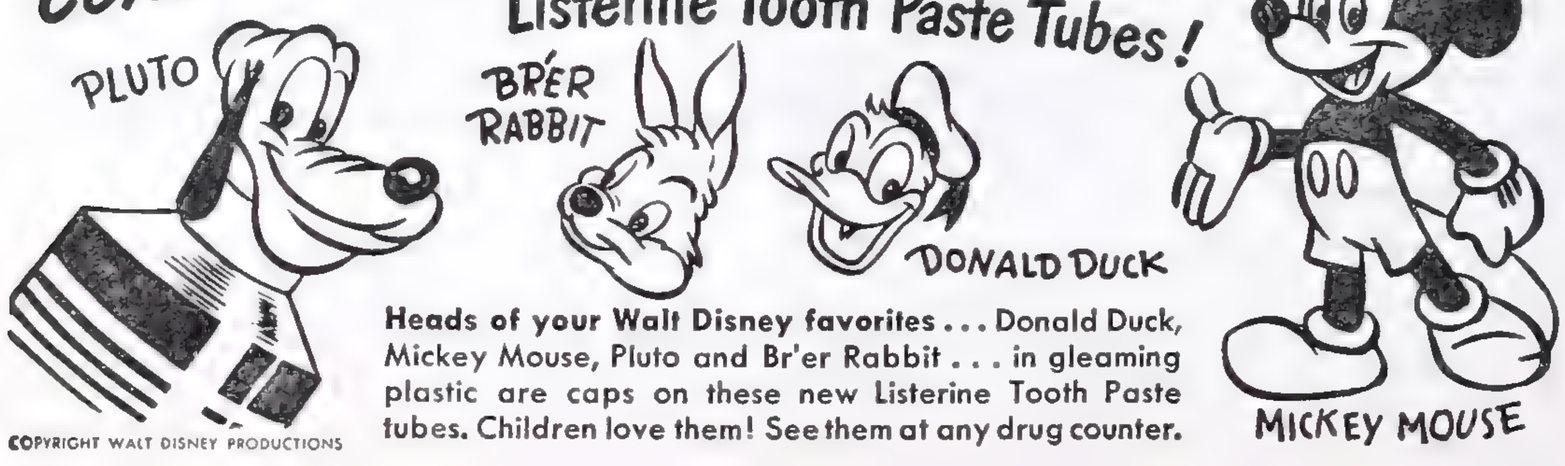
There's a reason: mint-cool Listerine Tooth Paste is made with wonderful *Lusterfoam*, a new-type cleaning ingredient that literally *foams* cleaning and polishing agents over tooth surfaces . . . removes yellow tobacco stains while they are still fresh . . . whisks away odor-producing tobacco debris. Get a tube today.

Know they'll never say "Tobacco Mouth" about you!

Give it the brush-off with . . .



COME AND GET US...We are on the new Listerine Tooth Paste Tubes!



Heads of your Walt Disney favorites . . . Donald Duck, Mickey Mouse, Pluto and Br'er Rabbit . . . in gleaming plastic are caps on these new Listerine Tooth Paste tubes. Children love them! See them at any drug counter.

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✓ (F) I Was a Shoplifter (Universal-International)

HERE'S a routine melodrama featuring Scott Brady and Mona Freeman.

Brady turns in a good job as an undercover agent investigating a shoplifting ring. Mona credibly plays a light-fingered little lady, who foolishly swipes a bottle of perfume in a department store. Caught in the act, she is made to sign a confession which falls into the grasping hands of gangsterette Andrea King. This conniving female makes Mona's life miserable but Scott is right there to rush to her rescue, proving that every cloud has the proverbial silver lining.

The rough-and-tumble action, marked by the usual fisticuffs and automobile chases, unfolds at a swift pace. Anthony Curtis looks and acts the part of a young hoodlum, and Charles Drake personably plays a store executive.

Your Reviewer Says: Moderately exciting.

✓½ (F) Captain Carey, U.S.A. (Paramount)

FAIRLY dripping with intrigue, this recounts the daring exploits of ex-OSS officer Alan Ladd.

In straightforward fashion Ladd plays the part of an American, paying a post-war visit to an Italian town in search of the man who turned traitor and brought death to many of his comrades. Wanda Hendrix, complete with Italian accent, is at once tearful and terrified as the girl who shares Alan's adventures, nearly losing her life in the process. Francis Lederer, looking lots older since his last appearance on the screen, is the man Wanda marries when she thinks Ladd is dead. Joseph Calleia registers as an Italian doctor whose motives remain a mystery until the final reel.

One and all do their utmost to create an atmosphere of suspense and excitement.

Your Reviewer Says: Lively mystery melle

✓ (A) Stromboli (Rossellini-RKO)

BOUND to arouse more than passing interest, this tale of a man and a woman on an island presents Ingrid Bergman *sans* glamour.

A Czech refugee, she marries an ardent young Italian fisherman (Mario Vitale) in order to leave a detention camp for displaced persons. They depart for his home in Stromboli, a veritable paradise accord

(*Continued on page* 34)



Cornel Wilde, off screen over a yea with Alan Hale Jr. and Simone Signor in European film, "Four Days Leave



Comtesse de la Begassiere, French Resistance heroine, like so *many* Frenchwomen, makes Evening in Paris a lovely part of her life. She completes the effect of her lovely clothes with Evening in Paris, applying it at the tips of her ears, at her temples, curve of arms, wrists and neckline, letting the warmth of her skin float its loveliness about her.

Wear Evening in Paris the way French women do*



Suzy Solidor sings and entertains in her Paris nightclub, *Club de l'Opera.* Her long-lasting Evening in Paris Lipstick goes on smoothly, evenly, matches her complexion and her fashions. Final touch—Evening in Paris Perfume where there is a pulse to keep the fragrance warm, alive!

Evening in Paris Perfume, **$12.50** *to* **75¢**

Eau de Cologne, **$1.50** *to* **65¢**

Face Powder, in 8 shades, **$1.00**

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Comtesse Yves de Saint Seine, connoisseur of art, lavishes her body with stimulating Evening in Paris Eau de Cologne after her bath. Frequently, she bathes her wrists, throat and temples with its fragrance. Even on the warmest days, Evening in Paris Eau de Cologne keeps her refreshed, cool!



Madame Edouard Prat, popular member of Paris society, chooses her delicately scented Evening in Paris Face Powder to compliment her clear, fair skin, but varies the smooth, clinging shades for day and evening—so easy to do with such a choice of flattering colors.

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Tonight!...Show him how much lovelier your hair can look...after a

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Exclusive! This magical secret-blend lather with LANOLIN!

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Better than a soap! Better than a liquid! Kay Daumit's *cream* shampoo with lanolin. Jars: $2, $1. Jars and tubes: 49¢, 25¢.

1 **Leaves hair silken soft,** instantly manageable . . . first wondrous result of a Lustre-Creme shampoo. Makes lavish, lanolin-blessed lather even in hardest water. No more unruly, soap-dulled locks. Leaves hair soft, obedient, for any style hair-do.

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3 **Leaves hair fragrantly clean,** free of loose dandruff. Famous hairdressers insist on Lustre-Creme, the world's leading cream shampoo. Yes, tonight, show *him* a lovelier you —after a Lustre-Creme shampoo!

(*Continued from page 32*)

ing to her simple, well-meaning husband. Naturally, Ingrid is bitterly disappointed when she discovers that her new home is barren, bleak and primitive, her neighbors suspicious and unfriendly. After a feeble attempt to adjust herself to the lonely rugged life, Ingrid decides upon escape and first turns for help to the village priest (Renzo Cesana), then to a handsome light-house keeper (Mario Sponza).

Two sequences stand out—the villagers fleeing from the erupting volcano, and a tuna fishing expedition.

Your Reviewer Says: Well, it's different.

✓ (F) A Woman of Distinction (Columbia)

CUPID plays hide-and-seek in a flighty slapstick farce starring Ray Milland and Rosalind Russell.

A brainy college dean who has no room for romance in her well-ordered life, Roz knows the answers to everything except how to latch on to a husband. Upon meeting Milland, an English astronomy professor whose head isn't always in the clouds, she gives him the deep-freeze treatment. What with her sympathetic father, Edmund Gwenn, helping Ray to defrost her, it's just a question of time before Roz loses her dignity along with her heart.

Milland is capably comical. Russell is very hoity-toity, the original Miss Hard-to-Get. Janis Carter pleases as a go-getting press agent. Francis Lederer draws the colorless role of Rosalind's admiring swain and Mary Jane Saunders winningly plays her adopted child. Jerome Courtland provides a few amusing moments as a very confused college boy.

Your Reviewer Says: Sheer bedlam.

✓½ (A) The Astonished Heart (Rank-Universal-International)

EVIDENTLY, the love life of a psychiatrist can be as complicated as that of any ordinary chap. Writer-actor Noel Coward demonstrates as much in his crisp portrayal of a clever but indiscreet soul searcher de luxe. It's a British triangle drama studded with smart talk.

An expert at solving the most intricate problems of others, Coward ironically



Ray Milland, who starred recently in Lu Radio Theatre adaptation of "California with Photoplay writer Sheilah Grahar

plunges into a king-sized mess when he becomes infatuated with his wife's former school chum. As played by Margaret Leighton, she is flirtatiously chic. Celia Johnson ("Brief Encounter") registers understandable distress as the wronged wife, whose cure for her husband's obsession is most unique. Joyce Carey is fine as Coward's loyal secretary, Graham Payn merely adequate as his young assistant.

Your Reviewer Says: Super-sophisticated.

(F) Tarzan and the Slave Girl (RKO)

TARZAN'S latest safari is a weird affair. It's one of those movies about a band of mystery men dwelling in a jungle kingdom, where they practice all kinds of voodoo.

When they kidnap a young girl, that's the cue for *Tarzan* to go into action. Meanwhile, his own beloved mate, *Jane,* is carried off along with several squealing girl friends. One of them, noisier than the best and attired in a revealing sarong, is Denise Darcel ("Battleground"). This French spitfire isn't exactly unwilling to become a slave girl when she gets a glimpse of prince Hurd Hatfield.

The roles of *Tarzan* and *Jane* are adequately filled by Lex Barker and Vanessa Brown. Their clever chimpanzee, Cheta, objects strenuously to all the hocus-pocus. Can't say we blame him!

Your Reviewer Says: Too fantastic!

✓½ (F) The Daughter of Rosie O'Grady (Warners)

TREAT yourself to this St. Patrick's Day special full of mirth and melody. A musical of bygone days, it's guaranteed to satisfy young and old alike.

As the lovely daughter of a song-and-dance team, June Haver has stars in her eyes and wings on her feet. As *Tony Astor,* whose theater is a household word, Gordon MacRae is the lad who can give June her big chance. But her old-fashioned father, James Barton, simply won't hear of June going on the stage or consorting with theatrical folk. He's equally strict with June's sisters, winsome Debbie Reynolds and charming Marsha Jones. As usual, however, love finds a way despite a few detours.

Gene Nelson clicks as June's gifted and



Cheta the chimpanzee chaperones Vanessa Brown, Lex Barker during stroll between scenes for "Tarzan and the Slave Girl"

SPRING CLEANING
Must Guard Against Germs



MRS. FRANCIS BARR, DALLAS, TEX., declares: "Spring cleaning calls for extra vigilance, with potent 'Lysol' for all cleaning . . . woodwork . . . walls . . . our whole house."

Wise Mothers Fight Infection Risks



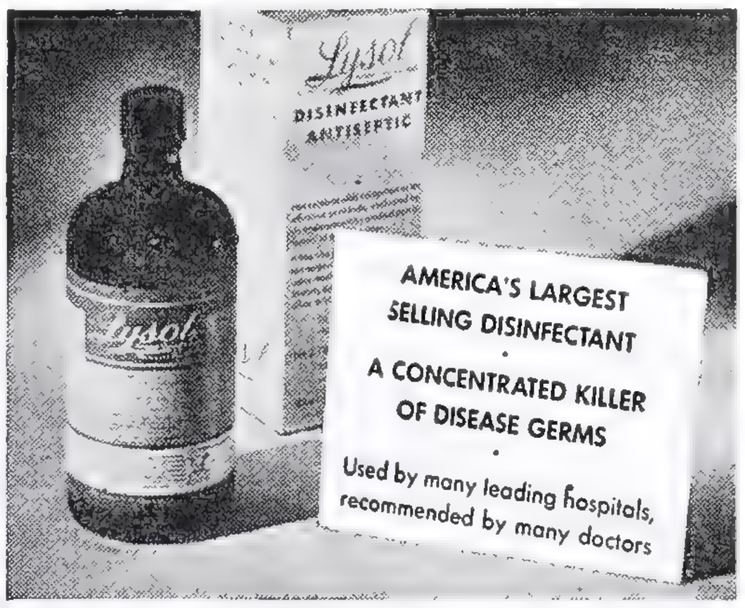
MRS. B. VERNON SMITH, BALBOA, CALIF., says: "I use 'Lysol' when cleaning bathroom shelves, all cabinets, other dust collectors, as well as all the *routine* places."

A CLEAN HOUSE, these clever young mothers realize, is not necessarily *hygienically* clean. Because many disease germs lurk in ordinary house dust. So these, and other wise mothers from coast-to-coast, add potent, effective "Lysol" brand disinfectant to the cleaning water, daily, to fight infection risks.

"EVERY DAY," they say, they use "Lysol." And in a thorough job like spring cleaning, they use it all through the house. Walls, floors, *everywhere.* Just 2½ tablespoons of economical "Lysol" to a gallon of water—and house cleaning becomes an important step in guarding family health.



MRS. ELVIN ERICKSON, BAY RIDGE, N. Y., says: "'Lysol' works wonders . . . I add it to the water when cleaning the kitchen, the baby's room . . . and our whole house."



IN *YOUR* HOME, as you get rid of winter's dust and dirt, fight disease germs with effective "Lysol," as these and millions of other smart mothers, all over America, do.



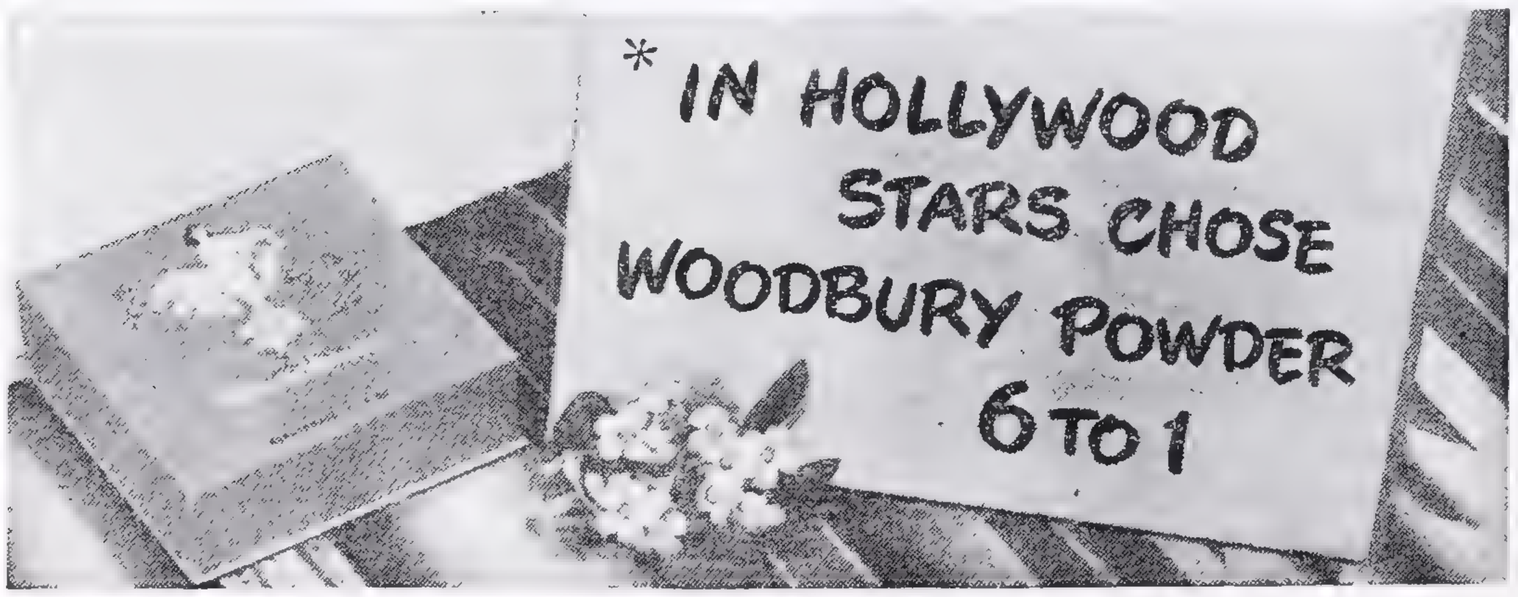
Don't look now...

You're shopping in Olvera Street, the Mexican quarter just outside Hollywood. But wait. See who's chatting with that little señor? Here's your chance to steal a good, long look at Ava Gardner! She won't think you're rude... stars expect to be admired. That's why she uses flattering Woodbury Powder (in Brunette) on her lovely complexion!



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good-looking dance partner. "Cuddle Sakall, Sean McClory and Jane Darwe round out an amiable cast.

Your Reviewer Says: A honey for the mone

✓✓ The Winslow Boy (London-Eagle Lion)

"RIGHT will be done" is the theme of th moving Terence Rattigan story base on an incident occurring just prior World War I.

Young *Ronnie Winslow* (Neil Nortl protesting his innocence, is expelled fro the Royal Naval College for suspected the of a five shilling postal note. His fath (sympathetically portrayed by Sir Cedr Hardwicke), appeals for a proper heari for his son. When this is refused by th British Admiralty, he engages promine barrister *Sir Thomas Morton,* who turn the boy's plight into one of the mo celebrated cases in English law histor More than a question of guilt or innocenc the case becomes an issue concerning th rights of a private citizen to bring su against the King.

Robert Donat, seen too seldom on th screen, is masterful as the cold, calculatin yet very humane *Morton,* and Margar Leighton adds to her fine performances *The Winslow Boy's* sister. Frank Lawto Jack Watling, Francis L. Sullivan, Mar Lohr, Basil Radford are excellent in less roles.

Your Reviewer Says: British fair play work.

✓½ (F) The Eagle and the Haw (Pine-Thomas-Paramount)

JOHN PAYNE, Rhonda Fleming and Der nis O'Keefe pool their talents in a pic turesque costume drama drenched in bri liant Technicolor. Most of the action packed into the second half of this lor involved story of Civil War days.

Payne convincingly plays a Texas rang with orders to bring Yankee spy O'Kee to a Mexican town for the purpose of in tercepting a political plot to seize the sta of Texas, currently in the throes of Civ War. Soon it becomes apparent that th dastardly conspiracy is headed by Fre Clark and Mexican general Thomas Gc mez who is known as "The Hawk." Clark beautiful French wife, Rhonda, is in on th scheme but, once she meets Payne, she quickly converted to his side. Rhonc looks so ravishing in her dazzling costum that it doesn't much matter about her pc litical beliefs.

Narrow escapes, a spectacular last-min ute rescue, plus a goodly amount of rc mance are all here.

Your Reviewer Says: Elaborate spy story.

Best Picture of the Month

Stage Fright

Best Performances of the Mont

Ronald Colman in "Champagne for Caesa

Barbara Stanwyck in "No Man of Her Own

Margaret Sullavan in "No Sad Songs for Me"

Jane Wyman, Alistair Sim in "Stage Fright"

Robert Donat in "The Winslow Boy"



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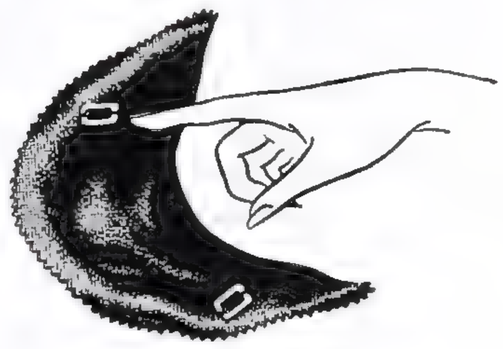


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LIGHT! *Soft and fluffy as a powder puff!*

RIGHT! *Gives you a smooth natural look!*

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Shallow
For set-in sleeves, dressmaker suits and dresses.



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For raglan, dolman, cap, and the new sloping sleeves.



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They're the perfect style for teen-age figures, too.



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For coats, suits, toppers, and squared-shoulder effects.



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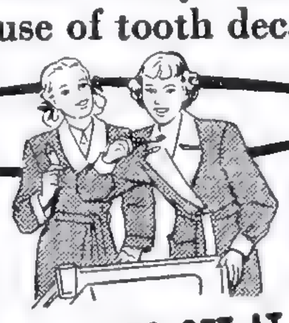
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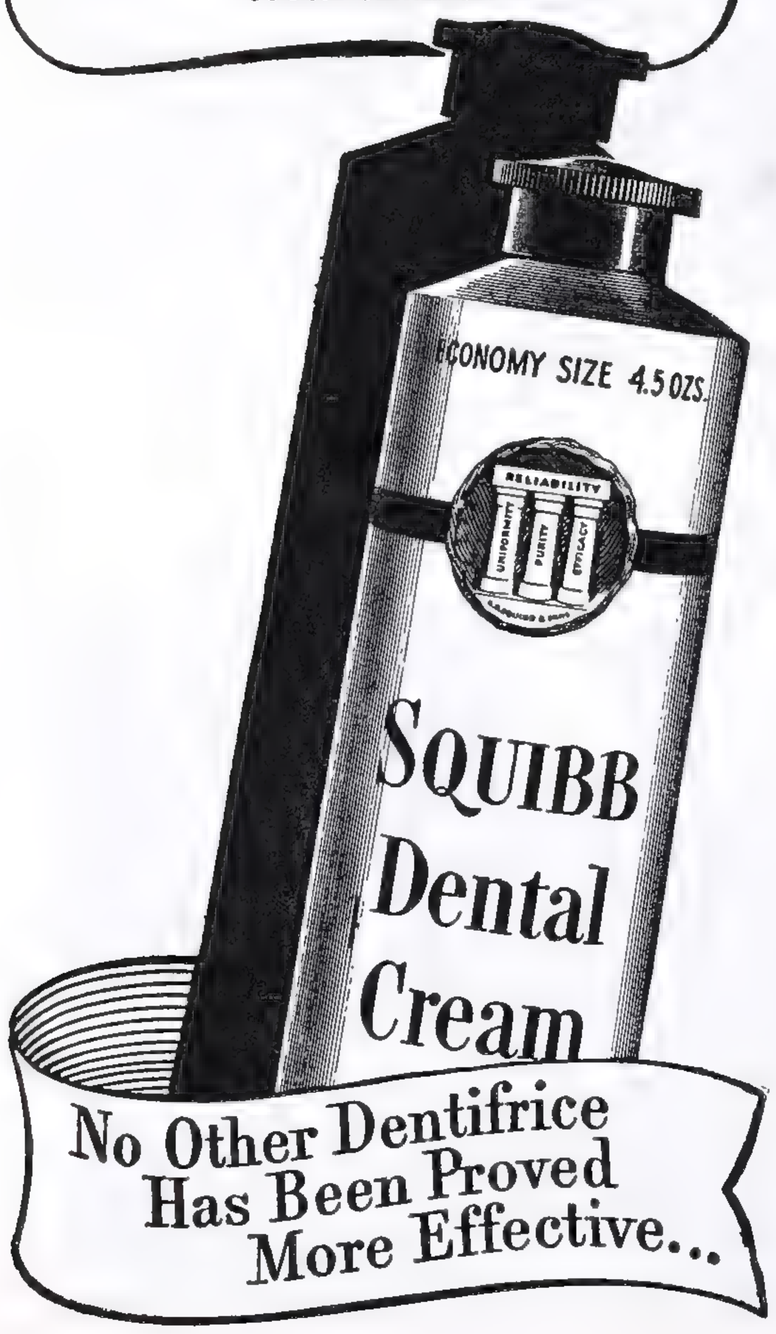
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Thirteen years ended in a lucky break for blond Bill Lundigan

that Irishman

When actors say of a fellow actor, "He's a great guy. I'm glad he got a break," you can be sure they are indeed speaking of a deserving and well-liked fellow.

It's Bill Lundigan who now rates approving cheers from fellow actors, for Bill, who suddenly shot into the lead in "Pinky" opposite Jeanne Crain, went on to co-star with Dorothy McGuire in "Mother Didn't Tell Me." Currently working with June Haver in "I'll Get By," Bill is one of the most civilized, intelligent young men in Hollywood.

The six-foot-two, blue-eyed Irishman has a level and handsome head and looks more like the young lawyer he set out to be at Syracuse University than an actor; all of which is heavenly relief to the personnel of Twentieth Century-Fox who are fed to the teeth with moody and temperamental actors. And more pleasing, Bill can act.

He's been around since 1937. He started his career at Universal; was under contract to several other studios and was busy as the town's most popular bachelor before the war. When that came, Bill joined the Marines, rose to be a corporal and for two and a half years sweated it out in the South Pacific. When he returned, Bill free-lanced around making "The Fabulous Dorseys," "Dishonored Lady" and several quickies.

He isn't sore about the lack of breaks that came his way after the war. While other actors who never left the home front, crab and complain, Bill takes it all in stride. Which perhaps is one of the reasons John Ford gave him a part in The Masquers version of "What Price Glory" that played a week at Grauman's Chinese. Twentieth yanked him from that play and onto their contract list like a shot.

He was born in Syracuse, New York, thirty-six years ago and worked in a radio station there before he went to the University. He went back to radio after graduation and from there to Hollywood.

He's been happily married to Rena Morgan for nearly five years and is one of the town's crack golfers.



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For your enchanted moments—at last a lipstick that *will not smear*...at last a lipstick of such exquisite texture that it goes on easier and stays on longer than any you have ever used.

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THE *New Tangee* LIPSTICK

LAUGHING STOCK

BY ERSKINE JOHNSON

Tune in Erskine Johnson's "Hollywood Story," Mutual Broadcasting System, Monday, Wednesday, Friday, 5:55 p.m.

AT a drive-in theater, comedian Jack Gilford found himself parked behind a woman in a convertible.

"Madame," requested Jack, "would you please remove your top?"

* * *

Bob Hope claims he has balked at making only one movie since he became a star in 1938. His reason for turning down that one picture, as he explains it, is:

"The story was so good I was afraid it would steal the picture from me."

* * *

Someone asked Gene Fowler, the author and film writer, why he looked so low. Gene replied: "I'm convalescing."

"From what?" he was asked.

"From youth," replied Gene.

* * *

During the New York water shortage, sh Kabibble went to a swanky dinner party. Later he told a friend: "It was so wanky, water flowed like champagne."

* * *

Two Hollywood couples struck up an acquaintanceship. "How long have you been married?" one husband asked the other.

"Two days," was the shy retort.

"Ha!" laughed the other, "wait until ou've been married two weeks."

* * *

Judy Canova about her boy friend:

"It must be love. At the movies I felt is hand creeping into mine. I was holding the popcorn bag."

* * *

Movie houses are giving away dishes gain. With all the eating going on in neaters, it's about time.

* * *

Overheard: "If it weren't for her Adam's pple, she'd have no shape at all."

* * *

Fashion designer Travis Banton's prediction for 1951:

"There will be little change in men's ockets."

* * *

Jackie Gleason's description of a couple nown for their constant battles:

"When they were married, they were ispronounced man and wife."

* * *

It's Shelley Winters's silly about the Indian squaw who had a husband named hort Cake. One day he died and, because ey lived far from town, she was unable call an undertaker. So she sent up a moke signal which read:

"Squaw Bury Short Cake."

* * *

Two movie stars met on Hollywood oulevard.

Said the first: "How's my ex-wife?"

Replied the second: "Fine. And how's ine?"

AMAZING SHAMPOO DOESN'T ROB HAIR OF NATURAL OILS

Doesn't destroy precious natural oils your hair needs to be...



PROCTER & GAMBLE'S GUARANTEE

Buy Shasta. Use only once. If you're not overjoyed with beauty results, return unused portion to your dealer and get your money back.



Even dull, dry, unruly hair looks unbelievably softer, shinier, more beautifully groomed, after your first Shasta shampoo. New, improved Shasta doesn't rob hair of its natural oils. That's important because your hair must have these natural oils to be naturally soft, shiny —healthy.

If you're not entirely satisfied with the appearance of your hair, try new, improved Shasta today. See how lovely your hair can look. Remember, Shasta doesn't rob it of its natural oils.

NEW, IMPROVED

SHASTA *beauty cream* SHAMPOO

Doesn't rob hair of natural oils



Girls, It's Your Big Moment...

When that Clift man turns on the charm—and the heat—in the seething hot spot of the world!

Montgomery Clift—in a role and picture you've been waiting for! Tender, virile, romantic . . . as he makes kids smile—and their big sisters blush!

Trading wisecracks with tough, lovable Paul Douglas! Falling in love and finding the adventure of a lifetime—as he flies 'em high, wide and handsome—and looks a fraulein straight in the eye with a way all his own! Together, they win the heart of a city—and the world!

20th CENTURY-FOX

"The Best Of Them All"

THE sixth Gold Medal Awards dinner is now Hollywood history. Brilliant fragments of memory linger, and the need to thank the many whose willingness and interest made the dinner the success it was! So thanks to:

George Murphy and his wonderful, reassuring presence as the Photoplay Master of Ceremonies.

Gold Medal Winner Jane Wyman for whom designer Milo Anderson stayed up all one night to finish a lovely Gold Medal evening dress for the Awards.

Jimmy Stewart, who won his Gold Medal portraying the story of Monty Stratton.

Monty, himself, who flew with his wife from their ranch in Texas to be present and to receive the most heart-warming ovation of the evening.

Jane Powell who sang so beautifully.

Martin and Lewis, for their insane gaiety after the Awards ceremony.

L. B. Mayer, Dore Schary, Jack Cummings, Guy Trosper and Doug Morrow, all of whom combined to write and produce the Gold Medal winning film.

Kirk Douglas, for donning his new tux and joining the other winners at the dais.

Bob Hope, for rushing to the dinner after his broadcast rehearsal to accept his citation for one of America's most popular performances. And for his hilarious six-minute monologue that had an entire banquet audience aching with laughter.

Bill Bendix, another citation winner for his performance in "The Life of Riley" . . . Bill who joked, "This is the first time I've ever been seated up here."

June Allyson, one of the five most popular actresses and one of the happiest with her lovely white orchids, a surprise gift from proud husband Dick Powell.

Loretta Young, serenely beautiful, next to Kirk Douglas, another most popular performer.

The Beverly Hills Hotel and its highly competent staff who made the Crystal Room the elegant scene of a memorable dinner.

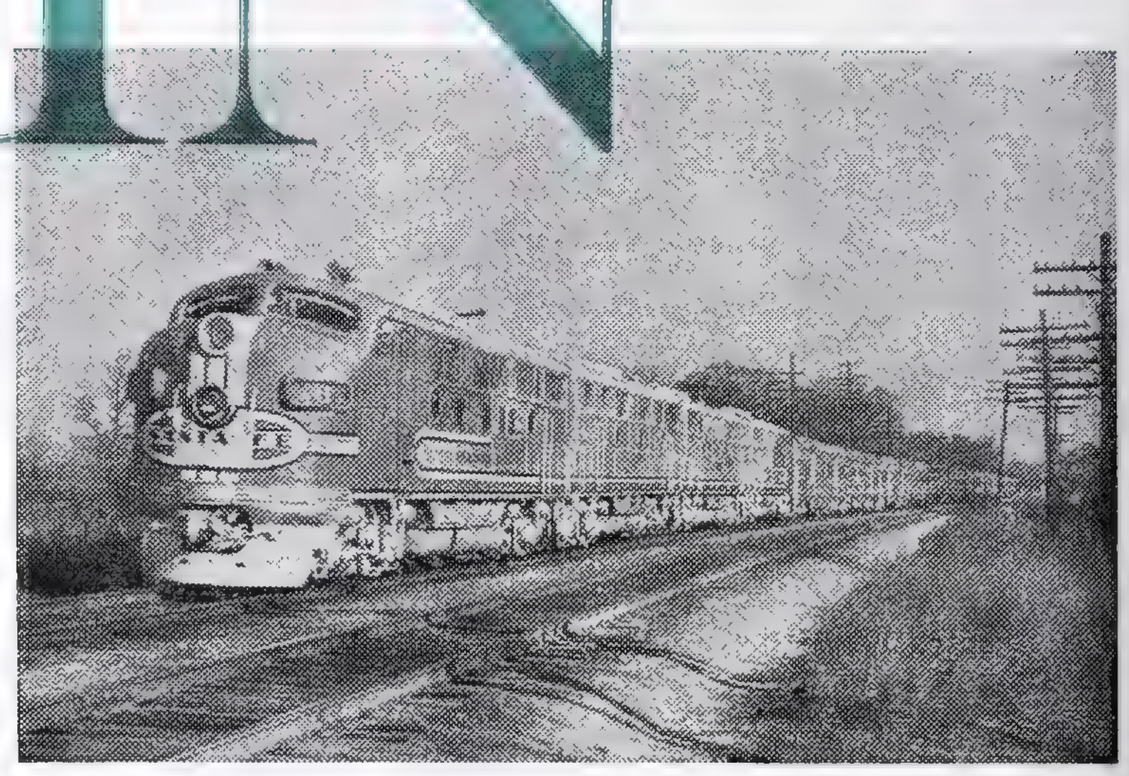
All the stars and producers of the ten most popular pictures who came to receive the country's applause and the Photoplay citations.

Each and every one of the 500 guests.

Most especially—you, the American movie-goers, who selected the winners and on whose behalf Photoplay once again proudly presented its Gold Medal Awards.

Fred Sammis

WIN a



One winner will travel on luxurious Santa Fe Super-Chief

Going . . . going . . . going . . . to the lucky contest winners—prepaid trips to Hollywood, plus smart sets of luggage and wardrobes of exciting new clothes

A HOLLYWOOD vacation—for the last line of a jingle! A Hollywood vacation—better still—sponsored by Photoplay, with all expenses paid for you and your favorite traveling companion, with reservations at a famous Hollywood hotel, a dinner date with a star, a trip through a studio, a visit to a broadcast, an appearance on a TV show.

And that's not all. The winners of the two top prizes will also receive a check to cover expenses incurred by them and companion while traveling and vacationing in the film capital. This in addition to gifts; a luxury luggage set by Shwayder, a travel suit by Rosenblum of California; beach ensembles by Modern-Aire, Sea Nymph, Brilliant; bathing caps and beach accessories by Kleinert's; two summer wardrobes of dresses by Carole King and Doris Dodson; shoe wardrobes by Jolene, Accent, Velvet Step, Grace Walker; an all-purpose coat by Sherbrooke Rainwear, pearls by Deltah; girdles by Playtex; bra wardrobe by Maidenform; blouse, slip wardrobe, travel pajama outfit by Miss Swank; stockings by Holeproof; beach shoes by Honeybugs.

If you win the first prize you will travel on the streamlined Sante Fe Super-Chief train; view the plains of Kansas, the pink cliffs of Arizona, the Indian villages of New Mexico, the desert and, finally, the beautiful land of California. And on your return trip you will stop over at Grand Canyon.

If you win the second prize you will wend westward in a sleek Super-Coach Greyhound Bus to enjoy Wisconsin's sparkling lakes and forests, Dakota's "bad lands" and Yellowstone National Park. You'll go to Salt Lake City and Reno and finally drive into Hollywood. And, returning, you can choose any one of a dozen different scenic routes.

There are other prizes too, listed on the facing page.

Now turn to page 82 for the rules.



Adele Mara with Sea Nymph suit, Kleinert bag and cap



Sally Forrest shows Miss Swank prize—blouse, slip

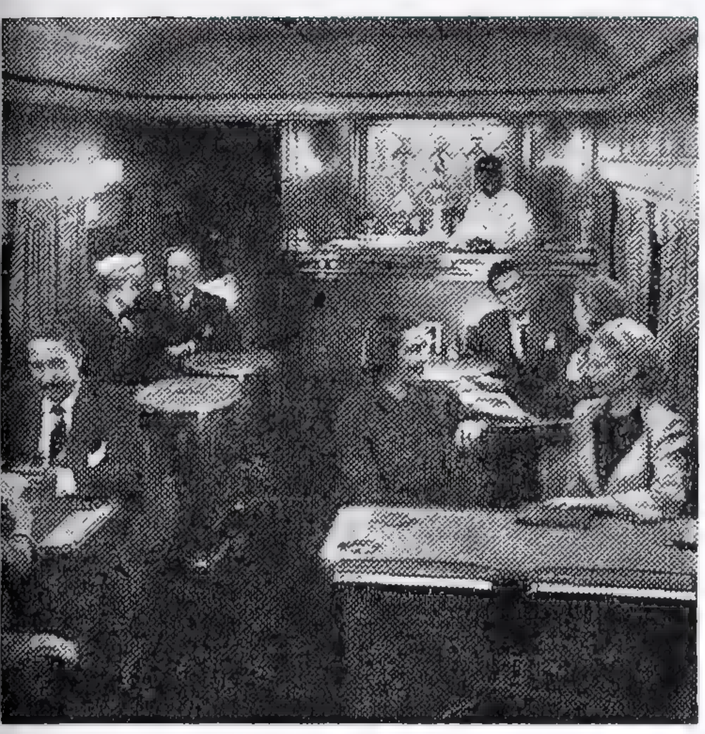


Ellen Drew with Maidenform bras, Playtex girdle prizes



Marta Toren in Sherbrooke's smart raincoat—another prize

hollywood holiday



The lounge car on the Super-Chief



Greyhound Bus at Cal. Presidio Mission



Bus stops on desert near Phoenix, Ariz.

LIST OF PRIZES

1: A trip to Hollywood for two people via Santa Fe's Super-Chief, return on Santa Fe's Grand Canyon, plus a set of luggage and travel wardrobe, as listed on page 42.

2: A round trip to Hollywood for two people via Greyhound Bus, plus a set of luggage and travel wardrobe, as listed on page 42.

3: A butcher linen suit by Majestic—a direct adaptation of the suit Mona Freeman wears in Universal-International's "I Was a Shoplifter." Original design by Hollywood's famous Orry-Kelly.

4: Necklace of soft-hued, luminous simulated pearls, by Deltah, in plastic tortoise shell boudoir chest.

5: All-purpose raincoat, smart enough for an important date, by Sherbrooke Rainwear.

6: Two summer sun dresses by Minx Modes.

7: A play shoe wardrobe by Honeydebs.

8: A bathing suit by Sea Nymph.

9: Two summer dresses by Betty Barclay.

10: Play clothes by White Stag: a sun weskit and clamdigger pants. Both in woven denim and chambray stripe.

ENTRY BLANK

Write a last line for this jingle

Who said that dreams never come true?

Here's a contest to prove that they do.

Make a Hollywood splash

On Photoplay cash

.

(Fill in last line to rhyme with "do")
(Example: It's the chance of a lifetime for you)

Fill in this coupon and address your entry to:
Photoplay Travel Contest, Box 1300
Grand Central Station, New York 17, N. Y.

Name.

Street.

City. State.

PHOTOPLAY FEATURE ATTRACTION

sunshine TRAILS



BY FREDDA DUDLEY

Hollywood is only the beginning—of trails that lead in all directions to West Coast wonderlands

NOW, 1950, is the time to plan your vacation in Southern California. Now, for the first time since the war, accommodations are of the best. Most of the celebrated hotels have been redecorated and refurnished; new, sparkling, comfortable motels of contemporary design (and charging a reasonable tariff) are everywhere.

Shops are stocked with the best of domestic and imported wares; courtesy has returned to the manner of those who come in contact with tourists. The welcome mat is out and the fatted calf is roasting within. Come to California and find out about western hospitality!

Hollywood is on the itinerary of most tourists bound for California, with reason. The film capital, itself, is filled with exciting places to go and wonderful things to see.

But more than this, Hollywood is a perfect base for expeditions in all directions—for a day's drive through luxurious suburbs like Beverly and Holmby Hills, Bel-Air, Malibu, Santa Monica, San Fernando Valley. (*Continued on page 94*)

After-dark horizons: Esther Williams of "Duchess of Idaho" with husband, Ben Gage
Ornitz

Sportsmen's Lodge

McHenry's Tail of the Cock

Bit of Sweden

Bantam Cock

CBC

THE PALLADIUM

Saddle and Sirloin

EL CHOLO SPANISH

BEVERLY HILLS HOTEL

FREDDY MARTIN AND HIS ORCHESTRA

Cinem

Bel-Air

COMPLETE GUIDE TO A

Make your reservations now for the good times ahead. Here's everything you need to know to fill your days with vacation variety

restaurants

(*indicates advisable to phone for reservations.)

***Bantam Cock,** 643 N. La Cienega Blvd. (between Miracle Mile and Beverly Hills), CRestview 6-8608. Movie set and writers. It's small, chic, ultra-modern. Try their chicken. Open 3 p.m. $1.25 up.

Barney's Beanery, 8447 Santa Monica Blvd., HIllside 9988. Don't be deceived by shabby appearance—food is tops; try their rabbit stew. Sit here long enough and all Hollywood will pass by. 5 p.m. to 5 a.m. At midnight the joint is jumping. From 10c.

Beachcomber's, 1727 N. McCadden Pl., HOllywood 9-3968. South Sea atmosphere—synthetic storms, rain on the roof. Wonderful Oriental food, exotic rum drinks. Open for dinner. Expensive but worth it.

Bit of Sweden, 9051 Sunset Blvd., BRadshaw 2-2800. Superb smörgasbord—don't miss it. 6 p.m. to 9:30 p.m. From $1.75.

Blum's, 314 N. Camden Drive, BRadshaw 2-6365. This new sweetshop and restaurant is packed for luncheon with social set—for dinner with celebs. Elegance is the keynote. 11 a.m. to midnight. Luncheon from 85¢, dinner from $1.25.

Britanny Kitchen, First and Atlantic, LOng Beach 69-1306. Rustic restaurant with a 19th Century Royal Mail Coach in the courtyard which plied between London and Dover during the last century. Notice, also, the weaver's cottage. Food excellent. 11 a.m. to 8:30 p.m. Prices moderate.

***The Brown Derbys** (Four locations): 1628 N. Vine, HOllywood 9-5151 (note caricatures that cover walls); 4500 Los Feliz Blvd., OLympia 2913 (charming family-type); 3377 Wilshire Blvd., DUnkirk 4-5151 (celebrity hangout); 9537 Wilshire Blvd., CRestview 6-2311 (popular—always crowded). Prices are moderate.

Carolina Pines, 7315 Melrose Ave., WYoming 9122. Perfect family restaurant, tea room type. Southern cooking, dreamy chicken. Noon to 9 p.m.

Chapel Inn, Highway 66 at Duarte (about 20 miles east of L.A.), MOnrovia 7622. A place for sweethearts or newlyweds. Building is deconsecrated Episcopal Church. Hand-carved pews pushed against wall, lighting by candles, recorded music, no alcoholic beverages. Menu simple but super. Closed Tuesdays. Weekdays 5:30 to 8:30. Sundays noon to 6:30. $2.00 up.

***Chasen's,** 9039 Beverly Blvd., CRestview 1-2168. Picture people and social set frequent this cheerful, English tavern-type restaurant, one of the best on earth. Try the mixed grill. Open for dinner, closed Monday. From $2.50.

Clifton's Cafeterias (two locations): 618 S. Olive, TRinity 1673 South Seas in decor. Unofficial tourist headquarters maintained here). 648 S. Broadway, TRinity 1673 (in downtown L.A., woodsy decor). Prices extremely moderate.

Cock N' Bull, 9170 Sunset Blvd., BRadshaw 2-1397. Writers' and editors' hangout. Service is buffet style. Get instructions from your waitress about manner of service. The turkey slice with Welsh

Continued on page 103

hotels

(Prices quoted are minimum daily rates for a room for two people.)

Ambassador, 3400 Wilshire Blvd., DUnkirk 7-7011 ($10). Opposite original Brown Derby; home of Cocoanut Grove, rendezvous of the famous. Pool, tennis courts, fine shops, small theater. Situated in private park near beautiful stores.

Arcady, 2619 Wilshire Blvd., DUnkirk 7-5311 ($4.50). Centrally located, quiet, elegant.

Bel-Air Hotel, 701 Stone Canyon Rd., ARizona 7-1271 ($13). In the most gorgeous setting in L.A. Always crowded, so make reservations well in advance. Their fashion shows are famous.

Beverly Hills Hotel, 9641 Sunset Blvd., CRestview 6-2251 ($14). One of The Great Hotels, site of Photoplay's Gold Medal Award dinners. Many dining rooms, pool for guests. Tennis courts where the famous congregate.

Beverly Wilshire, 9514 Wilshire Blvd., CRestview 5-4282 ($10). Heart of Beverly Hills, opposite Beverly Brown Derby, half block from Romanoff's. Pool, charming dining room, shops.

The Biltmore, 5th St. at Olive, MIchigan 1011 ($9.50). Great commercial hotel. Biltmore Bowl for dancing. Visit the Flower Shop, Gump's Oriental store and the art exhibit in the Galleria.

Chapman Park, 615 S. Alexandria, DUnkirk 4-1181 ($10). Many weddings performed in the Oratoria Chapel. Pool, game rooms, in the heart of things.

Garden of Allah, 8152 Sunset Blvd., HOllywood 9-3581 ($10; Villas, $16). Once owned by Nazimova, silent era star, it boasts a pool set amid charming cottages. In the heart of things.

Hayward, 206 W. 6 St., MIchigan 5151 ($5). In the heart of things downtown. Good transportation leads in every direction.

Hollywood Drake, 6724 Hollywood Blvd., HOllywood 9-2241 ($3.50). A small hotel on "The Boulevard" which is always full, so make early reservations.

Hollywood Hotel, 6811 Hollywood Blvd., HEmpstead 4181 ($5). If these walls could talk! Hollywood's oldest and most-storied hostelry.

Knickerbocker, 1714 Ivar Ave., GLadstone 3171 ($7). A huge hotel, it was an Air Force headquarters during the war, has now been lavishly redecorated. Hoagy Carmichael hangs out there.

Miramar, Ocean & Wilshire Blvd. (Santa Monica), SAnta Monica 4-3731 ($8). Across the street from the Pacific. Pool, cottages, supper room, atmosphere.

Plaza, 1637 N. Vine St., GLadstone 1131 ($5.50). Across the

Continued on page 105

night clubs

(There are thousands of cocktail, dine and dance spots in and around Los Angeles, but we are listing those which are, in some way, unique. Bars close at 2 a.m. in California. Rate given is approximate tariff for two, excluding drinks.)

B of Music, 7351 Beverly Blvd., WEbster 7811. Spellbinding twin pianos. $10.

Biltmore Bowl (in the Biltmore Hotel), MIchigan 1011. Always a name band, good floor show, plenty of dancing space. $10.

Cafe Caliente, 20 Olvera St., MAdison 6-5161. Mexican atmosphere, music from 7:50 p.m. Building is old wine cellar. Closed Tues. $7.50.

Charley Foy's Supper Club, 15463 Ventura Blvd. (in the Valley), STate 4-3159. Entertainment from 9 p.m. to 2 a.m. Dinner from 6. $10.

Ciro's, 8433 Sunset Blvd., HOllywood 9-6235. One of the two great celebrity night clubs. The other is Mocambo. You may sit

Continued on page 105

HOLLYWOOD *Adventure*

sports

Badminton: Hollywood Sport Center, 1424 N. Bronson, HOllywood 9-7997. Fees: weekdays, 35¢ for as long as you want to play. Sat., Sun., Holidays, 45¢. Evenings, 35¢ per hour singles, 25¢ per hour doubles. Evening reservations necessary.
Bowling: Art Linkletter's La Cienega Lanes, 8491 Santa Monica Blvd., HOllywood 9-3654. Open 11 a.m. to 1 a.m. daily, Sat. and Sun. 10 a.m. to 2 a.m. Rates: 25¢ daily; 35¢ Sat., Sun., and Evenings. Sunset Bowling Center, 5842 Sunset Blvd., GLadstone 1146. Open 10 a.m. to 6 a.m. Rates: 30¢ daily; 35¢ nights, Sat., Sun., and Holidays. Reservations necessary at night.
Children's Rides: Beverly Park, 8506 Beverly Blvd., BRadshaw 2-2408. Ferris wheel, merry-go-round, airplane, etc. Film stars entertain their children here. Griffith Park, at top of Vermont Ave., NOrmandy 4824. Tiny railroad on a half-mile track is a delight to children of all ages. Children under 12, 9¢, others 12¢.
Fishing, Deep Sea: Capt. Lamia Sport Fishing Boats, Santa Monica Pier, SAnta Monica 5-4230. Half day $2.80, full day $4.50. Bait included, tackle may be rented, $1. Harbor Water Taxi Co., foot of Avalon Blvd., Wilmington, Cal., TErminal

Continued on page 105

spectator sports

Baseball (in season): Wrigley Field, 435 E. 42nd Place, ADams 3-4107. Home of the Los Angeles *Angels.* Hollywood Baseball Park, 7700 Beverly Blvd., WEbster 5151. Home of the Hollywood *Stars.*
Boxing and Wrestling: Olympic Auditorium, 1801 S. Grand Ave., PRospect 5171. Ever see "Gorgeous George" in person?
Fashion Shows: Bullock's Wilshire, 3050 Wilshire Blvd., DUnkirk 2-6161. A stimulating fashion show is given each weekday in the tea room, from noon to 2:30. No charge, except for luncheon, 85¢ up. Food excellent. Reservations necessary.
Horse Racing: Santa Anita Park, 285 W. Huntington Drive, Arcadia, DOuglas 7-2171. This meet, in beautiful surroundings, takes place during Jan., Feb. and Mar. Pari-mutuel betting. Admission from $1.25. Hollywood Park, 1050 S. Prairie Ave., Inglewood, ORegon 8-1181. This meet is usually held in June, July and Aug. At both tracks you'll see the cream of L.A. society and Hollywood.

Continued on page 106

museums and art galleries

Cowie Galleries, in the Biltmore Hotel, MIchigan 6963. Phone for schedule. Stroll through the galleria and stare, whether you are a critic or you "just know what you like."
Dalzell Hatfield Galleries, in the Ambassador, DUnkirk 7-6702. Always an interesting show, including exhibits of Glen Lukens's superb ceramics.
Huntington Library, 1151 Oxford Road, San Marino, RYan 1-6601. The home of "The Blue Boy" and "Pinky." This is one of the "must" bits of sight-seeing in Southern Cal. No admission charge but you must write for reservations in advance. Open 1 p.m. to 4:30 p.m. Closed Mon. and month of October.

Continued on page 106

theaters

Ben Bard Little Theatre, 827 N. La Brea, WEbster 3-7274. You will see sure-fire Hollywood newcomers in the cast. Phone for play information; admission trifling.
Biltmore Theatre, 520 West 5 St., MAdison 6-8111. This is L.A.'s current best legitimate show house at which New York hits play. Admission from $1.65.
Call Board Theatre, 8451 Melrose Pl., WEbster 5051. Another excellent Little Theatre. Always an interesting drama.
Geller Theatre Workshop, 6040 Wilshire Blvd., YOrk 5205. Also an experimental theater featuring students. Always a talent scout in the audience.
Hollywood Bowl, 2301 N. Highland Ave., HOllywood 9-3151. Symphonies under the stars during July and August. Some seats nearly always available.
Las Palmas Theatre, 1642 N. Las Palmas, GLadstone 7191.

Continued on page 106

shops

Actor's Hobby Mart, 453 N. Canon Dr., CRestview 5-8759. Here you may buy a Richard Cromwell Ceramic or a Frank Sinatra Toby Mug. The actors bring the results of their hobbies to this shop and the wily shopper may buy them reasonably.
Black's Indian Store, 6926 Hollywood Blvd., HIllside 3381. Here is the place to buy that authentic reservation Indian bracelet or corn flower necklace. Take moccasins or a papoose home to the youngsters. The silver work is superb, the prices sensible. Open till nine, weekdays.
Rene Boetschi, 9859 Santa Monica Blvd., CRestview 5-5607. If you are invited to a terrific party and want a terrific hat to wear, here is the shop for you. Miss Boetschi imports French hats, rents them for $5 per 24 hours. You can look like a movie star at minor cost. All hats cleaned and sterilized after each wearing.

Continued on page 107

trailer parks

(If you are traveling by car and trailer, you should consult the yellow section of the Los Angeles Telephone Directory when you are still twenty miles outside of the City. There are 67 trailer parks listed. You may telephone your choice to find out whether a vacancy exists. Listed below are five of the larger trailer parks which usually have space available for the overnight or less-than-a-month guests.)

Del Rio, 5246½ E. Florence Bell (southeast, commercial section), JEfferson 2819. Paved roads, tiled showers and commode units. No pets. $20 per month, daily rate slightly higher.
Fox Hills, 6150 S. Sepulveda, Culver City (near the beach), ORchard 1-6105. Laundry trays, showers, commodes available. No pets. $14 per week per couple. Daily rates proportionate.
Mission Village, 5675 W. Washington Blvd. (western section of L.A.), WHitney 2652. On its grounds is a small theater. No pets. No children in trailers, but welcome in Motel section. Rates, $1 per day for one or two persons. Cabins rent for $2 to $5 for two persons per night.
Park Way Trailer Camp, 3151 E. Colorado (Pasadena), SYcamore 2-0027. Many spaces with private bath and shower at $1.25 per day. Play yard for children.
Valley Park, 8250 Lankershim Blvd., CHase 7-8241. Electricity metered, some private baths, sanitary units, 2 laundries. Park made woodsy by orange trees. A recreation hall for square dancing. Rates from $1 per day per trailer, $23 per month up.

The Monterey Peninsula is only an overnight trip from Hollywood. Here you will thrill to the sport of abalone fishing, bathe from gleaming white beaches and follow the cypress trees that lead right from the shore to the storybook town of Carmel.

Cleetor

Edwards

About 100 miles distant—a beautiful drive—is old mission San Juan Capistrano, partly destroyed by earthquake in 1812



CALIFORNIA

Over the hills and not far away lie these California sun spots—extra dividends on your Hollywood vacation

Holden

Take a two-hour sail to tropic Catalina Island. Wild goats roam the hills behind this gayest of resorts. Here, too, you can view the deep-sea life from glass-bottom boats





On a day when you don't want to roam, lunch with the stars at lush Bel-Air Hotel, just twenty minutes from Hollywood

Fink and Smith

CAVALCADE

NEVER was there a more perfect vacation spot than Hollywood, with its movie studios and great broadcasting stations . . . famous resorts and shops . . . lovely suburbs where the stars live. But that's not all—within easy reach are places like Lake Mead, the Monterey Peninsula, Palm Springs, romantic old missions. There's no end, in fact, to what you can see and do on a Hollywood vacation—where all roads lead to adventure.



Ornitz

Vanessa Brown fishes in Devil's Well, a colorful cove off Lake Mead, near Las Vegas, another overnight trip

Bernard

Palm Springs, a pleasant morning's drive from Los Angeles, originally was an Indian Reservation. Today, it is one of the most luxurious resorts in the world. Pool shown here is at the Tennis Club but many Palm Springs motels have their own pools









Jane's sense of humor is equal to telling the story of her Paris weekend when, as *Johnny Belinda*, she received the attention she didn't get—as Jane Wyman!



The eight-room

THE

First in a new series. This one's about Jane, who knew all the answers while still in her teens—except the one she's still searching for

ONE thing's for sure about Jane Wyman. She *is* different. She's frank and she's honest. None of that chi chi you get from some Hollywood residents. In fact, I never thought I'd hear a top star admit that fifty million Frenchmen didn't even know her from the side of a barn. But all that "my-public-simply-adores-me" stuff is strictly for the birds, as far as Jane is concerned.

"Why, my name couldn't even get me a hotel room in Paris," says Jane, quite frankly. Seems that when Jane was in England, last summer, making "Stage Fright," she decided that she and her very best friend, Betsy Kaplan, should have a weekend in Paris. "I needed laughs," says Jane. "I hadn't had any for two years." Anyway, she told Betsy not to worry about a thing. Even though her French was limited to a few stock phrases, the name Jane Wyman would get them rooms in the best hotel. Just throw her weight around a bit, that's all.

Jane goes into hysterics when she tells about it. The customs officials were not at all impressed when she showed them her passport. The porter wouldn't let her use her few stock phrases. And the room clerk at the hotel couldn't have been more bored. When Jane requested a suite for Jane Wyman and friend, the man simply shrugged and said, *"Non, non."*

"Don't you make no, no with me," said Jane, taken down a peg. "Get (*Continued on page* 115)



house in Bel-Air where Jane now lives with her two children

SEARCHING HEART

by Liza Wilson



With director Alfred Hitchcock and Richard Todd on set of "Stage Fright." Jane plays Marlene Dietrich's Cockney maid





the transformation of SIS JONES

by Virginia Mayo

She had an A rating in studies and a B rating with boys. But that was before Virginia Mayo graduated to the siren class



Trying to keep up with brother Lea, two years older than she, spelled the beginning of trouble for shy little tomboy Sis Jones

VIRGINIA MAYO

No longer shy but sure, star of "The Hawk and the Arrow"

Fink and Smith

THEY brought the clippings in from the press department to prove the reviews to me.

Those rave notices weren't a dream. I actually read, "Because of her portrayal of Cagney's wife in 'White Heat,' beautiful and charming Virginia Mayo undoubtedly will be among the Academy contenders next spring."

"Beautiful and charming!" Were they talking about me, Sis Jones of St. Louis, Missouri who, at the age of six, had gone around with her head shaved and her heart heavy? My head was shaved because most of my hair had fallen out after an attack of scarlet fever. It took more than a year for my hair to grow back again. But this misfortune became a blessing when my new hair was more beautiful and more luxuriant than before.

As for my heart, that really suffered at that time. I (*Continued on page* 54)

was in love. He was a wonderful guy, all of eight, and he was already tall, dark and handsome. I wanted him to flirt with me. He never batted an eyelash at me. He was too busy using his eyes on my best girl friend.

I'm explaining all this because, among my readers, there may be other girls who are now going through that same self-criticism I've experienced ever since I was a little girl.

The first time I ever met Michael O'Shea he walked up to me on the set, looked at me and kissed me on the cheek. I gasped and said, "What's that for?" Mike said, "That's because you're the most beautiful girl I've ever seen!" I fell in love with him, that instant. Two years ago, last July, we were married. Now, I have a thousand better reasons for being in love with Mike than that compliment. But then it meant the world to me. One word of praise and I can be turned into a devoted slave. One mean word and I can really be struck dumb. Or, at least, I could be until just recently. I was never able to defend myself. I couldn't fight back. I would just shut up and sort of die inside.

How did I get that way, in the first place, and how did I get over it, finally?

I grew up pretty much of a tomboy, probably aping my brother, Lea, who was two years older than I. My dad was an advertising solicitor for the St. Louis Globe-Democrat and he had quite a few highbrow leanings. He helped me write my compositions in school. He helped prod and push me through English and history, but the things I got "A's" in myself were art and biology. The subject I flopped in (because Dad didn't know a word of it) was French. I flopped when it came to attracting boys. All the way through school the boys who took me to proms were just as dull as I was!

Now all this just proves what an inferiority complex does to you because, looking back, I see that I actually had grounds for feeling quite something. Even before I entered Benton grammar school, I actually knew just what I wanted to do with my life, which is more than lots of people know when they get out of college. From my first conscious moment, I wanted to be a movie actress and I kept after my family to take me to movies. I nagged them so that usually I got to see two movies a week. I kept lists of pictures in the order in which I thought I should see them. One list I marked "must." The second was "should" and the third was "if possible." My "must" pictures were the highbrow ones, and to this day my favorite reading is Shakespeare. The "shoulds" were the movies with good performances in them. The "if possibles" were the ones designed merely for pleasure.

Putting anything that is designed merely for pleasure into the remote class, I'm now convinced, is another sign of an inferiority complex. When you are happy, you make other people happy. Therefore, they are attracted to you. But when you are unsure of yourself, you don't dare just have fun. You are as solemn as an owl.

I was definitely as solemn as an owl. By the time I was eight I was attending (after grammar school), the Wientge School of Dramatic Expression. Here I not only learned the rudiments of acting but how to dance and sing, construct stage sets, make costumes and do general designing. The dramatic school was owned and directed by Mrs. Alice Jones Wientge, who also is my aunt. Because of this she was more critical of my work than of the other pupils, for which I now am grateful.

I had my first professional engagement when I was only eight. The Stratford-on-Avon players came to St. Louis with their Shakespearean repertory company and when they did "A Midsummer Night's Dream," I played an elf.

I kept up with my ballet studies all through high school, however, and did well enough with them, for when I was sixteen, I answered the call for dancers for St. Louis' famous "Muni" (for Municipal) opera. I made my own costume for the tryout. It was of turquoise blue satin with a wonderful pleated skirt that showed my legs, and it fitted beautifully. Maybe the dress did it. Anyway, I was hired.

There I got my first glimpse into a world that was gay, Bohemian, and still very hard-working. After one night's performance, I knew I hadn't been wrong in my decision to be an actress. I was still aiming at Hollywood, but I realized at once that any part of show business was still to bring joy to me. When the brief opera season was over and I got a chance to dance at a night club, I was more released and unafraid than I had ever been in my life.

But I was still Sis Jones, there, in that St. Louis night club, and while I was beginning to have lots of dates, they still weren't with the type of boys I desired. My final year at Soldan High arrived, that year when they rated me "pretty, but dumb," and rated my girl friend (still going with that tall, dark and handsome male I wanted), as having "loads of personality." Just before graduation, I got a chance to be in a vaudeville act with Andy Mayo. Andy was a guy with a horse named Pansy.

I not only took that chance a couple of weeks after I got my diploma, but I also took Andy's name for my professional surname.

For four years, Pansy and I toured all kinds of towns and all kinds of theaters, eating in beaneries, traveling on dirty trains. I began to comprehend, dimly, that it wasn't only St. Louis that had its right side and wrong side of the tracks. I came to realize, vaguely, that people were people everywhere, some nice, some horrid, some generous, some grasping. In the theaters I was Virginia Mayo, who, papers and audiences seemed to think, was pretty bright. Yet, off stage, if I'd get invited to some small city party or dinner, I was still Sis Jones, scared and not believing in myself.

We finally reached Broadway. Pansy and I were featured in "Banjo Eyes," Eddie Cantor's show, and then, later, at Billy Rose's Diamond Horseshoe. And that was the order of our importance, first Pansy, then yours insecurely. It was, by this time, the year 1943. One night Billy Rose came back to my dressing room and told me that Samuel Goldwyn had caught the show and wanted to interview me the next day.

Sis Jones was so thrilled she could hardly speak. It



With husband Michael O'Shea and "Duke." It was Mike who began the cure that completed the transformation of Sis Jones

turned out I didn't need to. At the Waldorf, Goldwyn asked me how I'd like to be in pictures. I gasped that I'd like it very much. Two weeks later, my mother and I were in Hollywood. I wasn't so naive that I expected to be a Greer Garson overnight. But it shocked me when they set me studying for weeks and then ended by saying I'd be a Goldwyn girl, which is Hollywoodese for chorus girl.

I said, "Yes, Mr. Goldwyn," and went into "Up in Arms" but to Sis Jones I said, "I told you so. You're not up to the Hollywood standard. You'll never get ahead." My next picture was "Jack London." It was a good picture and I wasn't bad in it. But you probably remember that the star was Michael O'Shea. That's when I met Mike, bless him. We didn't let ourselves know for a long time that we had fallen in love. I just couldn't get anything so wonderful through my bewildered head. I only knew that when Mike was around I was very happy.

Instead of cheering me up, when I went into "The Princess and the Pirate" with Bob Hope and then "Wonder Man" with Danny Kaye, it shattered me. No two men could possibly build up an inferiority complex quicker. Both of them are so clever, they glitter. In scenes with them, I felt less important than a gnat.

Danny and I stayed together through four pictures, and they always were referred to as "Danny Kaye pictures."

I honestly think I would have packed up and gone back to Pansy, the horse, if it hadn't been for Mike. But Mike was full of laughter, full of assurance. He was the only man I ever loved. When he asked me to marry him, shy Sis Jones was the happiest girl in Hollywood! For Mike loved me not just because I was a blonde, or wore my clothes well. Mike loved little Sis Jones of St. Louis.

That was the beginning of my cure. Because somebody was loving me, just for me, then maybe I could make other people like me on that basis. Instantly I came to that conclusion, I began to laugh and have fun as I never had.

I went into "The Best Years of Our Lives" next, with Dana Andrews, Teresa Wright, Myrna Loy, Freddie March. When the notices came out and conceded that I had held my own among such stars, I was in sixth heaven, moving into seventh heaven on July 7, 1947, when Mike and I were married.

I thought that seventh heaven was the top. But I discovered an eighth heaven. Warners signed me to a long-term contract and gave me a variety of good roles. No longer was I just a pretty stooge for comics.

When I brought home the reviews on my performance in "White Heat" and read them to Mike, emphasizing phrases like "great dramatic power," "exciting performance" and "Academy Award contender," his comment was, "Sweetheart, why are you so surprised? I've been telling you those things for years." He kissed me tenderly and added. "Now get your levis on. I've got the horses saddled and we're going riding."

We have the best times together, Mike and I. We live on a ranch in the Valley, in a simple house with a stable for horses out back.

Someday I hope we have to add on a nursery wing, and if ever I have a daughter, I won't tell her to "Be Herself." I'll say to her, "Find Yourself. Then be it—and be happy."

"the Petty Girl"

A gay musical supervised by the famous illustrator himself, brings some real *Petty Girls* into the picture and gives Joan Caulfield the glamour time of her life



On a visit to New York, staid teachers Elsa Lanchester, Joan Caulfield meet illustrator . . .



. . . George Petty (Bob Cummings). He insists they see the night clubs. A police raid lands them in court



Humiliated, Joan returns to her job. Bob follows her, gets a job as handyman at the school. Gradually he melts her icy reserve



Snoopy teacher Mary Wickes discovers Joan is posing as a *Petty Girl!*



The scandal sends Joan flying to Bob, who has returned to New York. She finds him in the clutches of Mary Long who has persuaded him to drop the *Petty Girl* for fine arts!



Joan counters with a *Petty Girl* burlesque show. The results are sensational!

Petty Girl



IT USED to be a problem to get Joan Caulfield to pose in a bathing suit. No more. After working in "The Petty Girl," in which she wears a gold bathing suit and gold stockings, Joan's a new woman. Now, instead of rushing home to a good book, Joan, who sings and dances for the first time in this Columbia Technicolor musical, prefers to go out dancing. Elsa Lanchester and butler Melville Cooper, who do a hot rhumba in the film, worked as a vaudeville team twenty-five years ago in Elsa's London theater! Illustrator George Petty helped choose the eighteen girls who appear with Joan as *Petty Girls*—and coached Bob Cummings, a personal friend, to act like—George Petty.



Winding of Joan's Trinidad turban for one of her dance sequences took time and the help of designer Jean Louis



During a lull in the rehearsals, Joan chats with stand-in Joet Robinson and in the background Eloise Farmer and Jack McClendon, two of the dancers

Cover Girl



The leading lady in the Brinkman family drama—Jeanne Crain, who had her heart set on a family of four, until she made her recent film "Cheaper by the Dozen"

On a pink cloud with Jeanne

BY PAUL BRINKMAN

Jeanne feeds him rutabagas, uses him as a guinea pig for her omelettes, trips him with the booby traps she calls closets. But none of these things can bring her husband back to earth

ON THE hearth, a big log crackles cheerily. Our two-year-old plays on the floor. Across the dinner table from me is the wife of mine who brings out all the Byron in me.

I am, I realize suddenly, about to embark upon a king-sized helping of rutabagas, a poor relation of the turnip family with whom I have long been at war. An edible that under more ordinary circumstances is grounds for a bit of husbandly homicide, but being married to Jeanne is no ordinary circumstance.

"Darling, you *must* eat your rutabagas," she says sweetly.

"But, darling, I don't want them. I don't *like* rutabagas," I say, being equally sweet but firm.

"You should eat them anyway. You *must* for our children's sake," she says, all wife and little mother. "How can we make *him* eat them if you don't?" she inquires, with a graceful nod in the direction of Paul Jr., who is now completely engrossed in the mechanics of making a little toy plastic hen squat and lay little toy eggs.

"He isn't even (*Continued on page* 108)



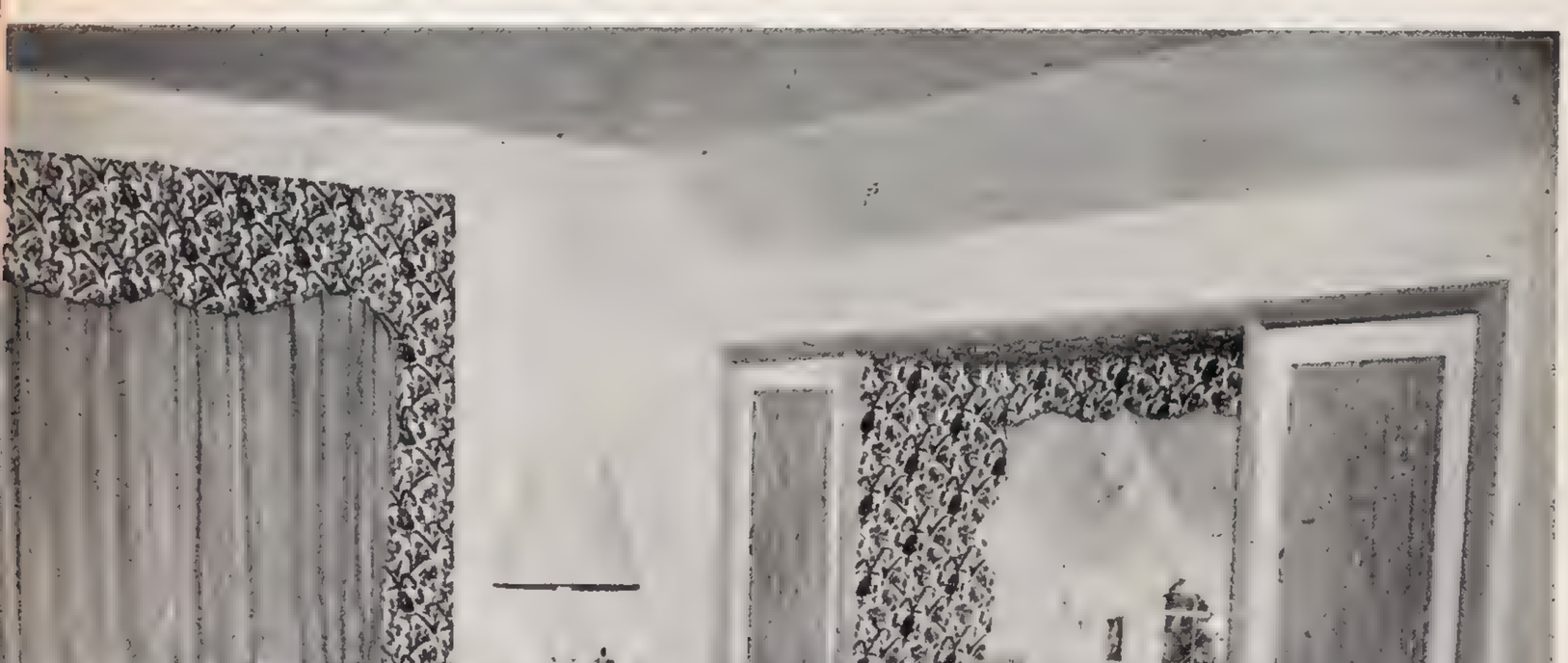
Jeanne is determined sons Michael Anthony and Paul Jr. will never go through life missing vitamins because Daddy doesn't eat them



Mechanics, economics and electronics aren't just words for Jeanne —they're subjects she studied to keep up with Paul's business



Dick's bedroom-office strikes a masculine note with its huge window desk and cork-covered floor. He and June are in "The Reformer and the Redhead"



June's bedroom is full of ideas for the career girl or busy housewife. Paneled doors hide her clothes, desk fits in neatly with rest of room

Star in Your Home

Hollywood ideas to decorate your home

TOO many houses give the impression that all their owners really want is a bar with an attached three-car garage.

The warmly lived-in residence of June Allyson and Dick Powell is another story. Here, truly, is a dwelling intended for comfort and happiness. Its charm shines from each and every room. It is solid without ever being stuffy, luxurious without being oppressively opulent and everything about it radiates contentment with the promise of more happy living to come. The Powells already have one small daughter. Dick's two children by his former marriage visit him frequently. Besides, I'm told, they want to adopt three more youngsters. This is the sort of establishment that can hold them all, when and if.

For those of you who want to have the warm, friendly atmosphere of permanence and refinement in your home, here is a delightful example to copy.

Oh, I know what you are thinking, and you are thinking correctly. A small fortune has been spent at the Powells'. But you can copy their overall effect on a much smaller scale and still make it very effective.

The Powell antiques are genuine, whether they are hunt tables, Welsh dressers or pewter plates. Two of the lamps in their living room have bases of sterling silver. One of their hunt tables is so priceless that it is a virtual museum piece. Their student lamps are masterpieces of their kind and Dick's collection of ships' models, scattered throughout the house, is not the sort you pick up for nickels and dimes.

Nevertheless, even on a budget, you can (*Continued on page* 118)



The long coffee table in the living room was once a tall antique. Dick cut down the legs, used the sawed-off pieces as bases for the two fireplace lamp tables

Welcome Home

BY HANS DREIER

Supervising Art Director of
Paramount Pictures, Inc.

An invitation to explore the Powell-Allyson home. We promise you won't leave—without some ideas for your own



Ill-fated Love Story

by Elsa Maxwell



With her first husband, Sir Alexander Korda. He tried to persuade her to remain with . . .



. . . her second husband, Lucien Ballard. But it was already too late

At last it can be told—the almost unbelievable story of the old prophecy that brought tragedy to Merle Oberon and Count Cini



The late Count Giorgio Cini. Years ago an astrologer predicted the fate a fortuneteller later confirmed

THE story I am going to relate, a story of great love and greater tragedy, is unlike any I have ever told.

It is a story which proves again that if we reach the heights of happiness we must expect to be plunged into the depths of despair. This is the story of Merle Oberon, and no love affair she ever played before the cameras has held such heartbreak.

My story begins in Rome, in the bright setting of international society. As I have told you, my heroine is lovely Merle Oberon. My hero, a brilliant and fatally attractive Count: Giorgio Cini, the son of famous Italian parents. Rich, titled, fascinating, he could choose among women.

Merle and Giorgio met on the isle of Capri at a great dinner party given by the Countess di Frasso. In the moment his eyes found hers, her life belonged to him. "No more beyond thine eyes . . ." That was how it was with Merle from the first. Their madness did not diminish, it grew. I would not say they counted the world well lost, for I do not think they gave the world a thought.

But the world is not so easily left behind. For both Merle and Giorgio had ties not quickly severed. Merle had a husband, Lucien Ballard. Giorgio was married, in deepest secrecy, to Madina Visconti.

I do not presume to judge what right these two people had to each other. None, by any accepted standards of society. It may be that in this very fact lay the roots of their tragedy. I do know that they were blind to all considerations but the insistence of their love for each other.

(*Continued on page 79*)

"SHE'D be perfect, if . . ."

"He'd be terrific, but . . ."

Why must there be an "if" or a "but"? But there always is, especially for those who live in the cellophane package known as Hollywood. For everything that is done there, said there, worn there, is discussed and dissected and discussed all over again.

Take Linda Darnell. Linda has one of the loveliest faces in the world. But she doesn't dress up to it. Her hair is often all over the place. The classic nose is sometimes very shiny. And she seems deliberately to accent her bad points, few as they are. Any girl who is a little heavy below the waist should avoid slacks. Linda who is, does not. Well, I guess she's happy in her happy-go-lucky ensembles.

Ginger Rogers would be perfect if the fairies at her birth had added a sense of style. As one dress designer said to me, "If one silver fox would do, Ginger will have six." She just doesn't (*Continued on page* 113)



Fink and Smith

Susan Hayward, peering through Hollywood's sexiest hair, can't see what others object to



Hubbell

Jane Powell's smile exposes a minor failing common to many Hollywood stars. She's shown here with her husband, Geary Steffen

they'd be



Six

One never knows about Humphrey Bogart (with Lauren Bacall), which is one reason he doesn't get one hundred per cent



Ornitz

Jimmy Stewart's boyishess threatened to become a career problem until two important things happened



Smith

Farley Granger would rate a perfect score if he didn't insist on playing a private life role that doesn't suit his age at all



Fink and Smith

Linda Darnell: Sometimes a happy-go-lucky outlook results in a not-so-happy look

perfect if...

by Sheilah Graham

You can't blame a girl for trying—to bring some people up to her star standards!





The gang try their Charleston steps on each other. Below, for a change of pace, they switch to a square dance

Then, they really hit the Twenties! Left, hosts David Brian, Adrian Booth, guests Carleton Carpenter, Olga San Juan, Edmond O'Brien, Ruth Roman and Anthony Curtis



CHARLESTON party

By Kay Mulvey

HOLLYWOOD, like the rest of the land, is going back to the early Twenties. Among other things, the Charleston is with us again, rather, we're with it, and the ways of the *Flappers,* the *Slick Chicks,* the *Jellybeans,* the *Drugstore Cowboys,* the *Cake Eaters* and the *Lounge Lizards* also are in evidence.

All of which brings us, happily, to the David Brians' (Adrian Booth) Charleston party. David and Adrian, having about completed their dreamy hilltop home, began thinking of a party. They wanted it to be something different. Then photographs from the Broadway musical "Gentlemen Prefer Blondes" supplied the inspiration for a party with a "Roaring Twenties" theme.

Adrian, whose first job was as a social hostess in a fashionable hotel, knows a good party is no accident but requires planning. With Dave helping her, she made sure everything was done true to the Charleston period. They invited the Edmond O'Briens (Olga San Juan—only for obvious reasons, Eddie now calls her Olga San Two), Ruth Roman and Anthony Curtis, Joan Evans and Carleton Carpenter—asking them to come in costume. Which meant the girls raided the studio wardrobes for low-waisted, heavily beaded, short-skirted dresses, long strings of pearls and dangling earrings, while the men concentrated on blazers, spats, belted-back jackets and turtleneck sweaters.

Adrian decorated the house with crepe paper streamers, planned a menu that was not in the Crepes Suzettes class (because those were hot-dog days, really), and gathered old records from the studio library. For a table centerpiece she created a miniature Central Park. She used the back of the chess board (*Continued on page* 112)

Recipes tested by the Macfadden Kitchen

A group of young moderns revive a popular dance of the Twenties and have fun in an old-fashioned way



Knee-length skirt presents a pretty view of Adrian. Ground crew watching take-off are Joan Evans, Carleton, Ruth, Tony



Rest period: Carleton and Joan aren't wasting a minute—talking about their careers. Joan's next role is—a flapper!



Adrian pepped up party appetites with her chili con mushroom, spicy touch for a Twenties party

"Eternally Yours," 1847 Roger Bros. Silverplate



Fink and Smit

KIRK DOUGLAS

"You have to make peace with yourself as you are—not just as you might have been," says Kirk, who appears next in "The Glass Menagerie"

There was a boy...



Kirk, in 1937, went in for the sports he'd missed at high school

BY PAULINE SWANSON

He was a skinny little kid, driven by a dream. But now it's the reality that haunts Kirk Douglas

A MOTHER dreamed a dream for her only son. The boy lived it out, until the dream was reality. . . .

"Funny about dreams," says Kirk Douglas, for he was the boy, and the dream was his mother's, "something happens to them when they come true. Something is left out. You get what you've always told yourself you wanted out of life, you achieve what you've driven yourself all your days to achieve, and it isn't good enough."

He faces up to himself these days, Kirk Douglas the motion picture star, the potential millionaire, the embodiment, in fact, of the classic American Success Story, and asks himself why it all doesn't add up to happiness. It was supposed to.

"Have I been kidding myself?" he wonders. "Did I want something else all along? If I did,



He arrived at college atop a truckload of fertilizer. But here he addresses student body as president



At St. Lawrence University, Kirk was active in college dramatics, appeared in play "Till the Day I Die"

There was a boy . . .



When Diana left for New York, the boys stayed on with their father in their Canyon home. Left, Michael, Kirk, Joel and their dog Banshee

what was it?" Nobody but Kirk can answer those troubled questions. But it is possible to understand them, knowing his whole story.

A motion picture called "Champion" last year made Kirk Douglas a star.

His was not a new face in Hollywood, but there was something about his remarkable portrait of the fighter to whom nothing was important except to *win.* He played a vicious man with such insight that audiences, understanding *Midge Kelly,* pitied him. There was no question, after "Champion," that Kirk Douglas had arrived as an actor. He warranted and he received the tokens Hollywood awards its own champions, the furore in the papers, the star on his dressing room door, the million dollar contract.

His "arrival" also was accompanied, and this is not so unusual in "success" stories either, by heartbreak: Separation from his beautiful actress-wife, Diana; troubled concern for the future of his two young sons; doubts of his own (*Continued on page* 122)



In Bermuda, where Kirk and Diana tried to save their dream



Just friends: Kirk with Evelyn Keyes





Says Kirk, "You get what you've driven yourself all your days to achieve— and it isn't good enough!"

Kirk with his father, left, sisters Fritzie, Kay, mother, sisters Betty, Ruth and, in front, Marion and Ida

LEVEL-HEADED



A country man at heart, Richard Todd of "Stage Fright" is working for a farm of his own

LOCHINVAR

by maxine arnold

As *The Scot* in "The Hasty Heart" he said, "I dinna like to hae things done for me." That goes for Richard Todd, too

RICHARD TODD knocks off the king's English with British precision, but his heart speaks with his eyes. Born thirty-one years ago in Dublin, of English parentage, he's the carefully careless tweedy type. But he's equally at home, too, in not-so-Saville Row-cut levis.

Of acting, Todd says, "If you believe what you're saying, your face will say it." Certainly, his face speaks for him. He talks with animation and vivid gestures of a "*wonderful* little pub in the Britannia Mews" and then, with wistful wonder, of his wonder at being able to buy "half-a-dozen oranges. And bananas. Only babies have them back home."

His is a rich sense of humor. When one of the crew kidded him about his name on the dressing-room door being lettered in italics, instead of being written in the usual script, saying, "See how important you are?" Dick was quick to reply with, "Don't they italicize things that are horrible, too?"

Despite the fact that he portrays unhappy characters like *The Scot* in "The Hasty Heart," the murderer in "Stage Fright" and an accused murderer in "Lightning Strikes Twice," Todd by nature is a happy, non-temperamental person.

His is a serenity and a fatalistic philosophy inspired, no doubt, from having seen and experienced so much suffering. He served seven rough years with the Paratroopers and the Commandos. He was one of the men who made the jump on D-Day in Normandy. He suffered head injuries, fractured shoulders, and numerous wounds, but he rarely speaks of them. Too many of his closest buddies aren't around anymore to relate their experiences.

Dick is a little like *The Scot* who insisted, "I dinna like to hae things done for me." When the studio gave him a car, he refused the driver they offered with "Thank you, but I think I can manage." And for the first time in his life, he drove a left-hand-drive car off the lot through the speeding Hollywood traffic without hospitalization. When he was offered advice about the difference in English and American money, he said: "Thank you, but I studied the monetary exchange coming over." When he was stymied, however, he had no hesitation in inquiring eagerly, "Would you tell me, please, what is a dime?" The book listed a coin known as ten cents.

He first met his bride of nine months, Catherine Bogle, a Scottish lass, whom he affectionately calls Kitty, when they were with the Dundee Players, a Scotch Repertory Theatre.

Fresh from seven years of war, Dick had no desire to act again. But when he found Kitty worrying about the actor who might play opposite her in "Claudia," he worried too. And when he was asked if he wouldn't reconsider and rejoin the group, he said he would, then added, casually, "Whenever you get around to it, I'd like to do something like 'Claudia.'"

His face lights when he talks of the farm he means to have. "That is what I'm working for. My farm. I'm a countryman. I could be happy as a farmer, with nothing else. But I could never be happy as an actor and nothing else."



With Kitty, his bride of nine months

PHOTOPLAY SHORT SUBJECT



Shirley Temple of "A Kiss for Corliss" in Elois Jenssen's ice-blue satin evening dress. Seed pearls decorate the neckline

the hollywood clothes line

May magic

by edith gwynn

WITH FASHION FIRST PICTURES

by ann mac namara

Hollywood enters the fashion controversy with some engaging arguments in favor of a more feminine '50

FROM the style collections for spring and summer that we've already seen, and from the type of thing that most Hollywood stars are wearing, you can pick and choose the things you like best and which look best on you this year. You don't have to subscribe to a New Look or an Old Look —or any Look except your Best Look! Any silhouette at present, from the slimmest to the "left-over" tiny-waisted, full-skirted, is smart.

The big party Jane Wyman gave was an example



Ann Blyth of "Our Very Own" welcomes spring in a white organdy dress printed in multi-color flowers. Sleeves are draped for off-shoulder effect



Son Lance steps back to admire Roz Russell of "A Woman of Distinction" in her Jean Louis navy and gray wool suit with the new bloused top effect

May magic



of how varied silhouettes can be. Jane was in crisp bouffant rose taffeta while Mrs. Jimmy Stewart was in white flowing chiffon. Barbara Stanwyck and Cesar Romero put on a hectic Charleston together and got silver cups as prizes for knocking themselves out like that. Dinah Shore took off for New York, a few days later, for her first night club engagement in years. And boy, did *she* leave with a wardrobe! Howard Greer made her clothes and let her introduce his new shade, Laguna Lilac, on her opening night at the Waldorf.

Beautiful Alida Valli, awaiting *Sir Stork,* was at the Constance Moore-Johnny Maschio party in a lovely blue taffeta smock with beaded embroidery around the high round neck and at the cuffs of the push-up sleeves. Joan Fontaine was wearing the dreamiest hat—a tiny black crepe cap edged in satin with a stiffened veil coming forward from the crown of her head and halfway over her face. The veil was as rigid as a catcher's mask. The really intriguing touch, though, was the long pear-shaped pearl attached to the veil at a point just back from the forehead. It dropped down and dangled on her forehead under the veil.

If you don't think that the mad passion for red that went on all winter isn't carrying over into spring, think again. The warm color springs at you from under black or tweed coats, from breakfast through dinner. Janie Powell has a lovely crisp red taffeta cocktail-length dress, styled demurely with a shirtwaist top, ballooning sleeves and billowing skirt. Saw Virginia Mayo at Mocambo in a red silk gown that did her shape no harm at all! It was ballet-length, the narrow skirt draped to a big stiffened point of the silk jutting out from one hip. It had a low, wide neckline, not quite off-the-shoulder, plus very brief, tight sleeves. A huge jeweled clip at the hip was the only adornment.

A very pleasant sight the other evening was Colleen Townsend, celebrating her birthday with her two brothers, both of whom are studying for the clergy. Colleen, as you know, is giving up her movie career to make three religious films and then she plans to attend a theological college. Lana Turner, who is back at work in "A Life of Her Own," was dining at La Rue with Bob Topping in a really smart casual outfit. Her white tweed jacket topped a vivid emerald green gabardine skirt. Lana wore a boldy printed silk scarf flatly folded around her neck and tucked into the jacket.

Did we tell you about the party we went to at the Bel-Air mansion of socialite Richard Hoyt? Three pretty gals arrived almost simultaneously—all three (speaking of red carrying over into spring again) wearing identical flame-red dresses. One of the gals was Diana Lynn and she looked the purtiest. The dress was darling—it was of tulle, tight-bodiced, strapless, with enormously full gathered skirts and a long matching stole. Diana didn't seem to mind. But, golly, what a letdown after primping for hours.

Joan Leslie gardens in her "round-the-clock" coat—lime green Indian Head trimmed in forest green. It's an adaptation of one Michael Woulfe designed for her for "A Bed of Roses"

She's full of surprises that woman hidden within you



Her inner, joyous sparkle glows out from her lovely face

Mrs. Cornelius Vanderbilt, Jr.

Mrs. Vanderbilt's face has a way of lighting-up like sunshine, and flooding you with the warmth of her Inner Self. She *looks* the magnetic, charming woman she *is!* No wonder hearts are won by her! No wonder she makes so many friends!

There is a "made-out-of-a-rose" look about Mrs. Vanderbilt's complexion. She is an enthusiastic user of Pond's Cold Cream. "It is especially soft to use—Pond's is a beautiful cream," she says.

Are you one of the many women who feel enveloped by a gray web of humdrumness? You need not stay this way. You can be a *lovelier* You.

A wonderful power within you can help you to find this new You. It is a power that grows out of the interrelation of your Outer Self and your Inner Self—the way you *look* and the way you *feel*.

It is this power that lights you so happily when you *look* lovely. But—it can deflate you, when you do not look your best. So never be careless about those everyday beauty essentials that add so much to your *outer* loveliness—your *inner* happiness.

"Outside-Inside" Face Treatment

Don't ever allow yourself any "letting go" about the way you take care of your face. You'll find the "Outside-Inside" Face Treatment with Pond's Cold Cream has a most befriending way of making your skin glow like a rose—feel so clean, so soft. *Always* at bedtime (for day cleansings, too) give *your* face this lovely Pond's care:

Hot Stimulation—a quick splash of hot water.

Cream Cleanse—swirl light, fluffy Pond's Cold Cream over face to soften, sweep dirt, make-up from pore openings. Tissue off.

Cream Rinse—do another Pond's creaming to rinse off last traces of dirt, leave skin immaculate. Tissue off.

Cold Stimulation—a tonic cold-water splash.

This treatment works on both sides of your skin. *From the Outside*—Pond's Cold Cream softens, sweeps away skin-dulling dirt as you massage. *From the Inside*—every step of the treatment stirs up circulation.

IT IS NOT VANITY to develop the beauty of your face. Look lovely and you light-up with an infectious, happy confidence other people find delightful. And this brings them closer to the real Inner You.



World-famous saying—
"She's Engaged! She's Lovely! She uses Pond's"

YOUR FACE IS WHAT YOU MAKE IT—
Start this rewarding Pond's care now. Get a big jar of Pond's Cold Cream—today!



YOUR PHOTOPLAY

Photo-Plays

A Loretta Young adventure told in comics

Loretta Young never will forget the night she won her Oscar for the film "The Farmer's Daughter." She can laugh about it now . . . (Loretta's latest is "Key to the City")



On Award night, Loretta's appearance at the theater with husband Tom Lewis was the signal for wild cheering from the crowds



In the theater lobby, Tom and Loretta were delayed by photographers taking pictures. Noticing the strained look on Loretta's face, Tom firmly guided her to their seats



As he helped her off with her cape, he could feel her trembling. And, all through the opening ceremonies, she kept clasping and unclasping her evening bag



The winners were announced. Loretta, hearing her name, jumped to her feet. The contents of her bag spilled on the floor! Dazed, she watched her lipstick roll away



Tom gave her a push. "Good luck," he whispered. As she walked toward the stage, Loretta looked back. People were scrambling all over the floor for the contents of her bag!

Ill-fated Love Story

(*Continued from page* 63) Merle's friends tried to show her the wisdom of returning to Hollywood and postponing any divorce proceedings. I have known Merle many years and always recognized in her a practical wisdom. But now, when I saw her, she was so obsessed with her new vision of happiness that nothing else was of the slightest consequence to her.

Merle became more beautiful than I have ever seen her. Yet she never felt beautiful enough for this man to whom she had given her heart. Several times before dinner parties we waited while she dressed, radiant and excited as a debutante preparing for her coming-out ball.

"Do you like my hair as I have done it tonight?" she would ask. "Do you think Giorgio will like it?

"My dress?" And before I could reply, "no," she would say. "I don't think Giorgio will like it. I'm going to change." One night I saw her change six times before she went down to meet Giorgio's challenging eyes.

NOT only did she dress for him. She breathed for him.

And Giorgio? When Merle had to return to the United States to settle her Hollywood property, he went, too. But they were very discreet, seen little together, and Giorgio appeared in public with other women.

He was not willing openly to humiliate his secret wife, Madina. A year ago, last September, they were both in Venice while I was there. When I asked Madina to dine she asked if Giorgio might come, too.

"Of course, bring Giorgio," I said. And he came. But he was not happy.

I was not alone in wondering, fearfully, how it all would end. Were not these people sacrificing too much, their careers and the happiness of others, to their love? Some of us kept silent. Others tried to persuade Merle that she should consider her career; go to work in France or Italy, England or Hollywood, get another picture on the screen. It was of no use. There was room in her life only for Giorgio.

And I believe I know why. None of us could foresee how quickly it was drawing to an end, but I feel sure Merle and Giorgio knew.

An old school friend of Giorgio's has told me that once an astrologer came to their school to cast horoscopes. Giorgio, alone among the students, did not receive his. Some weeks afterwards, this student met the astrologer on the street and asked why Giorgio had not been given his horoscope.

"I do not wish him to know his future," the man had answered. "In eleven years he will be dead. Why tell him? There is nothing he can do. He will die violently in a car or a plane. It is in his stars."

It was almost as if Merle sensed that she and Giorgio had not long to be together.

I remember a dinner party the Darryl Zanucks gave last summer at Monte Carlo. Merle, in gold, radiated beauty. She and Giorgio sat holding hands, looking into each other's eyes. A woman entered wearing strands of pearls and diamonds. There were exclamations from the guests.

But Giorgio whispered, "That woman is nothing, next to you, Merle. You are a jewel more brilliant than all the jewels gathered here together."

Their love had reached its height.

Shortly after this, Pamela Churchill, then in Monte Carlo, gave a small informal dinner party at the Hotel du Cap.

I heard that a fortuneteller was coming later, a man who felt the future.

I heard then from a friend how his man started to read Giorgio's hand. For a while he was quiet. Then, quite pale, he stood up.

There's NOTHING like FELS-NAPTHA!

This exclusive FELS blend of mild, golden soap and active naptha is now further IMPROVED to make your washes whiter and brighter than ever.

Regular users of Fels-Naptha Soap have discovered *a new wash day thrill!*

This grand laundry soap—that brings TWO CLEANERS to the job of getting dirt out of soiled clothes— ***now contains the newest up-to-the-minute ingredients for making your family wash whiter and brighter!***

Women who use Fels-Naptha find all their white things whiter than ever, their washable colors brighter, their whole wash completely, fragrantly clean—*as only Fels-Naptha does it!*



We suggest you follow the advice of these delighted Fels-Naptha users. No matter what laundry product you have used, including so-called 'miracle' detergents, see if you don't get better results with improved Fels-Naptha Soap.

Fels-Naptha Soap

WITH NEW 'SUNSHINE' INGREDIENTS



Send postcard for FREE leaflet with 42 tips on "Good Taste Today," Box D-3, Oneida, N. Y.

How to eat asparagus. Yes, you *can* pick up a stalk, *if* it's firm, not covered with sauce. Otherwise, use a fork. As important as good manners is the good taste of your table appointments. Have you seen the 42-piece set of 1881 (R) Rogers (R) Silverplate? It's only $39.75, chest included! A really remarkable value! Choice of 4 beautiful patterns in this long-lived silverware.



*pattern shown is Plantation**

1881 (R) ROGERS (R)

SILVERPLATE *by* ONEIDA LTD.

*Trade Mark. © 1950, Oneida Ltd., Oneida, N. Y.



Have "SECOND LOOK" Legs!

Kept smooth and
hair-free longer . . .
by Nair . . .
the safe, odorless
depilatory lotion . . .
that removes leg hair
quickly, easily . . .
leaves legs smoother . . .
more exciting . . .

Lady, throw your razor away—use Nair, new cosmetic lotion that keeps legs hair-free *longer!* Dissolves hair *skin-close*—no ugly razor stubble. Easy to use—rinses off quickly. No clinging depilatory odor, no irritation to normal skin. For "second look" legs—get Nair today!



FOR LEGS THAT DELIGHT
USE NAIR TONIGHT
79¢ plus tax

FIRST AID for ACHES and PAINS



If aching muscles cause distress
Around this time of year,
I find that **Alka-Seltzer**
Helps such things disappear.

Use it also for *FAST RELIEF* of
Headaches · Acid Indigestion
Discomfort of *COLDS*

Alka-Seltzer



All drugstores
U. S. and Canada

"I prefer not to continue this reading," he told Giorgio. "Please come into another room. I want to speak with you."

Giorgio, with an odd smile, followed.

"Do you fly?" the man asked him.

"Frequently," Giorgio answered. "Tomorrow, at two o'clock, I am flying to Venice."

"I warn you not to," the man said.

"A flight to Venice is nothing. An hour and a-half in the air, perhaps. . . ."

"Do not fly," the man repeated.

Merle, frightened by the fortune teller's refusal to continue the reading, could bear the suspense no longer. She rushed in, followed by the other guests. "What is it you are saying?" she demanded.

The man looked at her gratefully. "I'm warning Count Cini not to fly," he said.

Merle grasped Giorgio's hand. "Don't fly, please," she implored him.

"But it is nonsense . . ." he protested.

Merle would not give up. She became almost hysterical before Giorgio agreed to go by train. "One cannot escape one's fate," he said. But he agreed.

Early the next morning they drove everywhere along the French coast trying to get reservations. But no train space of any kind was to be had.

Merle begged Giorgio not to go at all.

"I must, darling," he told her. "I must be in Venice tonight." He was not to be dissuaded.

At the little airfield near Cannes they lunched, with the pilot of the hired plane. Merle tried to keep back her tears.

As they walked hand in hand to the plane, Giorgio whispered to her, "There is nothing to fear. Always, I will come back. You will see. Even today when I leave we will circle back so that I can wave goodbye again."

Merle stood on the field, watching, listening to the plane's engine sputter, catch, roar into flight. A moment more and the plane was off the ground. Merle released her breath, began to move a little, to turn and watch as Giorgio had told her to do. The plane was lifting higher, circling back. Now it was low, flying across the field. She could see Giorgio, throwing her kisses, and tears of relief ran down her cheeks.

In the second that she lowered her eyes, the plane's engine choked, cut out, raced again. Merle looked up in terror. The plane dipped. A wing hit a tree. And the plane crashed in blinding flames.

Merle fell into the arms of a woman beside her, shielding her eyes from a sight she would never forget. A taxi went screaming down the road for help. An

"it expands my world"

● Many women have voiced this feeling about "My True Story"—the true-life radio program that comes to you every morning, Monday through Friday. And here's the reason! This program brings you a *complete* story every day about *real* people and their problems, culled from the files of True Story Magazine. You feel that you know the characters personally because so many times the stories they tell are within the realm of *your* experience.

TUNE IN
"MY TRUE STORY"
American Broadcasting Stations

ambulance was racing across the field, men were running out toward the plane, to find there was nothing that could be done. And, at last, there were only a few tiny flames.

They supported Merle to the airfield's little lunch bar. There she slumped down at a table, sobbing uncontrollably. No one could find any words of comfort for her. The manager of the Grand Hotel, where she was staying, took her back to the hotel where they quieted her with opiates. But she had to be watched night and day. She was almost mad with grief and it was feared that she might try to end her life.

The newspapers were filled with the story. Giorgio's marriage to Madina Visconti became public as she and her family went into deep mourning, in Venice. She would, the Italian press reported, be Giorgio's legal heir and receive that half of the Cini fortune Giorgio's father had settled upon him.

MERLE'S wild grief was followed by an inert despair which was even more tragic. Those who went to see her, trying to bring her back to the world of living, met with failure.

And then Pamela Churchill made a suggestion. She was, she explained, going away on a yachting trip. Her chateau would be empty. She wanted Merle, with her secretary and nurse, to move into it. Merle could lie in the sun in the garden.

Merle agreed with thanks, for it meant an escape from the gaiety and bustle of the great hotel, so jarring to her nerves. Perhaps there she could rest and regain her strength.

But there was to be no rest for Merle. She stayed only a very brief time at the chateau and then, unaccountably, fled to England. It was only the other day that I learned the terrible ending of this tragedy.

A writer friend of mine moved into the chateau after Merle had gone. The night he arrived he was seated at the desk in the study giving directions to the cook. Suddenly, a great bat swooped out of the heavy folds of a curtain.

"It's back," the cook cried, gathering her apron about her head in terror.

My friend sat frozen as the bat circled the room and then glided through the door. When it had disappeared, he took a deep breath and said, "It's gone now. Don't be frightened."

The cook looked around, and said," Thank God. Bats are evil, an ill omen."

"It's been here before?" my friend asked.

"Oh yes," the cook replied. She shivered. "I saw it the first day poor Miss Oberon came to stay. It came out at her, from I don't know where, as she entered the front door. It followed her about like something possessed, pursued her up the stairs.

"It appeared wherever she went. You could hear its eerie whistling sound all over the house. We were terrified. It means evil, I know."

I, myself, do not know if the bat was an omen. But I do know that it will be a long time before Merle finds happiness again—or will it! She sacrificed everything to her love, and when it was taken from her, what had she left? She could not, she found, endure to stay in England. She fled to southern France again, as if she must torment herself with the scenes she shared with Giorgio. Now in Cannes she has finally made another film, "Pardon My French," with Paul Henreid and a foreign cast. I hope it will be a good one.

As I told you at the beginning of this story, I believe there is a law of balance in this world. Merle attained the heights of happiness and must therefore plumb the depths of despair. I hope that she will find a level plane of normal living now that her tragic love story has reached its close.

THE END



Some tinted make-ups cling even while you splash...



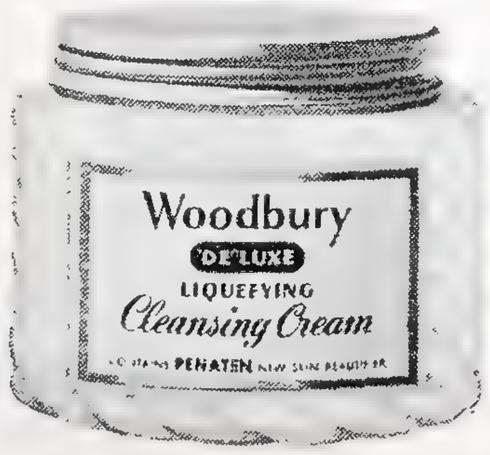
But you need this cream to remove them thoroughly

Even in swimming, some girls manage to look lovely. Must be those new "stay-on" tinted make-ups!

But those same cream, cake or liquid make-ups that cling for hours are not easy to remove!

They need a special cleanser—Woodbury Cleansing Cream—specially designed to take off hard-to-remove make-ups (ordinary make-up, too). Because it contains Penaten, Woodbury Cleansing Cream *penetrates deeper into the pore openings.* It loosens every trace of make-up and grime so you can tissue it off instantly!

So mild, so gentle is this special cream that sensitive skins prefer it. *Your skin,* too, will look baby-fresh when you cleanse with Woodbury Cleansing Cream! 20¢, 39¢, 69¢ plus tax.



Woodbury Cleansing Cream

penetrates deeper because it contains PENATEN

WIN *a hollywood holiday*



Pretty Allene Roberts displays the Accent shoes that are part of the prize-winning wardrobes



Allene's smile of approval is for assorted shoe styles by Jolene. These, too, go to the top winners



Charming Cathy Downs with the Velvet Step shoe wardrobe that goes to the two top winners



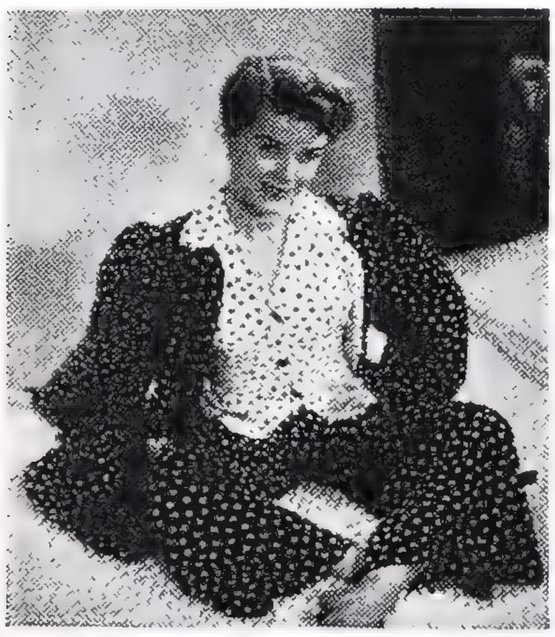
Among the additional prizes are these playshoes by Honeydebs, as presented by Pat White



Janis Carter views another prize —pearls by Deltah for those dressy occasions in Hollywood



Prize-winning items: Kleinert bag, cap; Brilliant navy satin swimsuit worn by Barbara Britton



To keep you looking pretty en route: Sally Forrest models a prize hit—Miss Swank pajama set

CONTEST RULES

1. Write or print in the coupon provided on page 43—or on a reasonable facsimile thereof —your last line of the jingle. Your last line must rhyme with "do." Fill in, too, your complete name and address and mail your entry to: Photoplay Travel Contest, Box 1300, Grand Central Station, New York 17, N. Y. By filling in this coupon each entrant agrees to accept the decisions of the judges as final.

2. All entries must be postmarked not later than midnight May 15, 1950.

3. Anyone living in the continental United States and Canada may enter this contest except employees of Macfadden Publications and their advertising agencies.

4. Each entry must be the original work of the contestant and submitted in his or her name. Joint entries will not be accepted.

5. Entries will be judged for originality, interest and aptness of thought by the editors of Photoplay Magazine. Duplicate prizes will be awarded in case of ties.

6. All entries become the property of Macfadden Publications and may be used as they see fit. No entries will be returned.

7. The winner will be announced in the September, 1950, issue of Photoplay. This contest is subject to all Federal and State regulations.

8. Should the winner of one of the two grand prizes be a minor, such winner will have to be accompanied on the trip by an adult of the winner's family, the traveling expenses of such person to be paid by Photoplay. In such event, the person accompanying a minor shall be in lieu of a guest.

Hollywood **H**oliday **C**lothes **O**n **D**isplay

The stores listed below and those on page 110 are displaying Photoplay's "Hollywood Holiday" wardrobe this month. Drop into the store nearest to you for a preview of the most glamorous vacation clothes in town!

•

Baltimore, Md.
Hecht Bros.

•

Stroudsburg, Pa.
A. B. Wyckoff

Wilkes-Barre, Pa.
Pomeroy's





the most perfect
new summer suiting...
in the most perfect
new summer suits

Shrewsbury

made entirely of
fine ®Celanese yarn
crafted by Folker Fabrics
exclusively for Rosenblum

- *crisp, cool, crush-resistant*
- *rich worsted-like texture*
- *porous construction*
- *clear new colors*

wonderful new Rosenblum summer suits to wear any hour, anywhere from now on through the summer... softly tailored in the Rosenblum perfectionist manner...the only summer suits made by craftsmen skilled in the art of fine tailoring. You must see these suits to appreciate them, finger the rich texture, notice the fine fit, custom-like cool quarter-lining. In sizes 10 to 20... and specialized petite sizes... 29.95... at most stores.

tailored in California

Rosenblum®

Rosenblum, Los Angeles

Salon Luxury in a

Home Shampoo



It's the real egg* that makes the magic in this luxury shampoo . . . the very same smooth liquid creme used in the famous Richard Hudnut Fifth Avenue Salon to make hair more manageable, tangle-free, easier to do, and permanents "take" better. Whisks in and out like a dream, removes loose dandruff, leaves hair extra lustrous because it's clean, clean, clean! Try this gentler, kinder, luxury shampoo today. Wonderfully good for children's hair, too! $1.00; economy size $1.75

From the Fifth Avenue Salon

Richard Hudnut

ENRICHED CREME

Shampoo

with egg



It's the real egg in Hudnut Shampoo that makes hair more manageable. Home permanents "take" better

**powdered, 1%*

Listen to Walter Winchell, ABC Network Sunday Nights

Jacqueline Dempsey **Fashion Editor**
Jacqueline Neben **Promotion Director**
Nancy Nicholas **Retail Director**
John Engstead **Photographer**

Now is the time for all smart girls to be thinking of their vacation wardrobes. And if you're really smart, your vacation clothes will see you through the summer. Choose clothes with dual personalities—dresses that can be covered up with boleros or jackets . . . suits that can be matched up with accessories to meet any social need . . . playsuits that can be transformed into a street ensemble with the whisk of a skirt around your waist . . . shoes to step out in on any occasion. On the following pages, Photoplay presents some summer suggestions that will send you traveling—to the nearest store



Mona Freeman *in the original suit Orry-Kelly designed for her to wear in the Universal-International film "I Was a Shoplifter"*

Mona Freeman, opposite, steps into the travel picture in the Majestic adaptation—a trim two-piece butcher linen in a vibrant pink, with spic-and-span white accessories to give it extra sparkle. Wide revers point up the open neckline of the self-buttoned fitted jacket. In aqua, yellow, pink and navy also; sizes 10–18. $10.95 at Woodward & Lothrop, Washington, D. C., and the Bedell Store, Portland, Ore. For traveling in style, a set of luggage by Dresner.

For store nearest you write direct to manufacturer listed on page 94


vacation bound • photoplay fashions
vacation bound • photoplay fashions



Playtime separates: A halter weskit with bare back and button-down front. With it, a pair of clamdiggers with wonderful hip pockets. Woven denim and chambray stripe, gray, blue, yellow, all with white stripe. Sizes 10–20, each $3.95 by White Stag at Altman's, New York, N. Y.; Lipman, Wolfe, Portland, Ore. Westport's denim shoes

Below, a playsuit with a triple personality. Wear the bra top, brief shorts (both lined) in swimming or on the beach. Saunter off in the matching jacket, which also can be worn over summer cottons. By Modern Aire of Hollywood, suit comes in sizes 10–18, jacket in small, medium, large. Each $8.95 in white, aqua or yellow pin point pique by Fluegelman at Miller Bros., Chattanooga, Tenn.

In playful mood, **Paula Drew,** *new M-G-M starlet*



your place
in the
sun



Joan Evans *appears in the Samuel Goldwyn picture "Our Very Own"*

On the sunny side, the floral print sunback dress, above, with brief bolero, eyelet-trimmed bodice top, black shoestring straps and tie belt. In crepe pique by Betty Barclay, white ground with green, maize or lilac print. $8.95, sizes 9-15 at The Fair, Chicago, Ill., and Strawbridge & Clothier, Phila., Pa.; Coro jewelry

Shine in the sunback dress, opposite, with the new halter neckline, all-around tiny unpressed pleats. Brief bolero has border of contrasting color. By Minx Modes in white pique with navy and red or brown and jade trim. Sizes 7-15, $14.95 at Lamson Bros., Toledo, O., and Wm. H. Block, Indianapolis, Ind.



Joyce Holden *is in the Universal-International film "Louisa"*

For store nearest you write direct to manufacturer listed on page 94

to see and be seen

A must for the miss on vacation—a crease-resistant rayon summer suit that stays fresh as a daisy no matter how much you wear it or how long it stays packed. Note its soft, neutral color that can be accessorized to suit the occasion. Large pockets lie snugly against the fitted lines of the jacket. In Celanese Shrewsbury by Rosenblum of California, it comes in pastel and vivid colors, sizes 10 to 20 petite. $29.95 at Woolf Bros., Kansas City, Mo. and May Co., Los Angeles, Cal. Handbag by Emmet, Marvella pearls. Pique hat by Colby.

For store nearest you write direct to manufacturer listed on page 94

Jane Wyatt, *of Goldwyn's "Our Very Own," goes sightseeing in the Farmers Market*



step lively



For cool charm, a bare strip sandal in multi-color combinations. Buy it in calf or suede. Also available in solid colors. $10.95 by Twenty Ones

For tailored trimness, a suede and mesh combination sling shoe with open toe. Available in solid color or contrasting color combination. $8.95 by Accent





For dancing, a delicate high-heel sandal with cut-out ankle strap, narrow straps over vamp. In black or red calf, $7.95 by Velvet Step

For casual comfort, a wedge sandal with interesting strip detail. Available in solid or multi-color combinations. $7.95 by Grace Walker





For daytime, a wedge shoe in linen or straw with multi-color strips over the vamp. By Honeydebs in all colors. In linen, $2.99, straw, $3.99

For playtiming, a flat thong sandal with the bare look. In kid, it comes in all colors. $6.95, Thoroughbreds by Jolene



Sheer compliment to your open shoes—Holeproof's Nude Foot stockings.
For store nearest you write direct to manufacturer listed on page 94



date dreams





Petite **Barbra Fuller** *appears in Republic's "Rock Island Trail"*

For exciting evenings anywhere—a crisp organdy dress with chalk-white accents. Wide bertha collar covers the briefest of sleeves. Edging into the glamour line—a dainty border of white embroidery. By Carole King in black, royal, red or green with white. Sizes 9 to 15, $14.95 at Scruggs-Vandervoort-Barney, St. Louis, Mo.; and White House, Tucson, Ariz. Deltah Pearls

For after-five flair, an organdy print with separate jacket. Bare your shoulders for dancing and show the pin-tucked bodice, full flaring skirt, satin sash. Cover-up jacket has banded waist, brief sleeve, tucked collar. By Doris Dodson in monotone print organdy in blue, aqua, coral or gold. Sizes 9 to 15, $17.95 at the Bedell Store, Portland, Ore.; Stix, Baer & Fuller, St. Louis, Mo.

For store nearest you write direct to manufacturer listed on page 94



"rainbow"...

a two-way summer chambray influenced by the 1920's era when life was very gay. This "convertible" turns a sundress into the newest summer suit look, with a jacket flaunting cuffs at the shoulder. Rainbow stripes on Lonsdale's satin dotted chambray, exclusive Doris Dodson fabric. Pink, blue beige. 9 to 15.
Under $23

Doris Dodson JUNIORS

Write for name of your local shop . . . Doris Dodson, Dept. P5, St. Louis, Mo.

photoplay's **pattern** of the month





Janet Leigh *wears the original playsuit by Michael Woulfe in RKO's "Jet Pilot"*

Photoplay Patterns
205 East 42nd Street
New York 17, New York

Enclosed find thirty-five cents ($.35) for which please send me the Photoplay Pattern of the Janet Leigh "Jet Pilot" playsuit in size 10–12–14–16–18.

Name.....Size.....

Street.....

City..... State.....

Something to create in your spare time—a pert little one-piece playsuit, so new with its halter neckline, stand-up collar and cuffed shorts. The button-down front makes it easy to get into. For cover-up purposes, we've added a brief little bolero with flaring back. Make it in Wesley Simpson's double dot pattern, pick up the color of the dot for the collar facing and bolero

packable **pretties**



m*asquerade bra with removable foam rubber pads. Wear strapless with swim and play clothes. $2.00 by Maidenform at May Co., Los Angeles, Cal. Nylon petticoat with zipper closing, nylon net ruffle. $5.95 by Miss Swank. At Altman's, New York City. Both small, medium, large*



S*hort cut to glamour—nylon shortie gown with baby puff sleeves, lace-trimmed, nylon net yoke. In pink, blue or yellow, sizes small, medium, large. $7.98 by Luxite at Saks 34th, New York City*

For store nearest you write direct to manufacturer listed on page 94

SHERBROOKE

RAINWEAR



Sherbrooke
rainwear

rustle in the rain . . . in Taffanese*, a Celanese* rayon taffeta, Cravenetted* and made with a two way helmet hood and separate tie belt. White with navy, white with black and solid shades of red, gray and navy. Sizes 8 to 18. $22.95

Bloomingdale Bros., New York, N. Y.
Fresh Meadows, N. Y., New Rochelle, N. Y.
Hutzler Brothers, Co., Baltimore, Md.
Jordan Marsh Co., Boston, Mass.
The John Shillito Co., Cincinnati, Ohio
The J. L. Hudson Co., Detroit, Mich.
L. S. Ayres & Co., Inc., Indianapolis, Ind.
Meyer Brothers, Paterson, N. J.
John Wanamaker, Philadelphia, Pa.
Joseph Horne, Co., Pittsburgh, Pa.
Famous & Barr Co., St. Louis & Clayton, Mo.
Schuneman's Inc., St. Paul, Minn.
Woodward & Lothrop, Washington, D.C.

*REG. U. S. PAT. OFF.

(CLIP THIS COUPON) Mail to the store nearest you or write to Sherman Bros., 205 West 39th Street, New York 18, N. Y.

Please send me the Sherbrooke raincoat as advertised in May Photoplay at $22.95. Enclosed is check ☐ or money order ☐ for $22.95.

Sherbrooke Raincoat	Size	1st Color Choice	2nd Color Choice	Quantity

Name.....
Address.....
City.....Zone.....State.....

Include amount for city and for state tax if you live in a taxable area.

Wherever you live

you can buy

Photoplay

Fashions

If the preceding pages do not list the stores in your vicinity where Photoplay Fashions are sold, please write to the manufacturers listed below:

majestic suit
1410 Broadway, New York, N. Y.

dresner luggage
512 S. Peoria Street, Chicago, Ill.

white stag playsuit
Portland, Ore.

modern-aire pique outfit
1112 Sentous Street,
Los Angeles, Cal.

rosenblum suit
746 South Los Angeles Street,
Los Angeles, Cal.

betty barclay dress
40 North Sixth Street,
Philadelphia, Pa.

minx modes dress
2225 Locust Street, St. Louis, Mo.

carole king dress
1641 Washington Avenue,
St. Louis, Mo.

deltah pearls
411 Fifth Avenue, New York, N. Y.

doris dodson dress
1641 Washington Avenue,
St. Louis, Mo.

twenty-one shoe
119 Seventh Avenue,
Nashville, Tenn.

accent shoe
1509 Washington Avenue,
St. Louis, Mo.

velvet step shoe
1507 Washington Avenue,
St. Louis, Mo.

grace walker shoe
1507 Washington Avenue,
St. Louis, Mo.

honeydebs shoe
47 West 34th Street, New York, N. Y.

jolene shoe
1204 Washington Avenue,
St. Louis, Mo.

maidenform bra
200 Madison Avenue,
New York, N. Y.

miss swank petticoat
112 Madison Avenue,
New York, N. Y.

luxite gown
330 Fifth Avenue, New York, N. Y.

Sunshine Trails

(*Continued from page* 44) For a flight, train or motor trip to Las Vegas, for a day or two at magic Catalina, for a jaunt up the coast to Carmel, a tour of the romantic old missions or a weekend at the desert. (See pictures on page 48.)

For those of you who want to cram the greatest amount of sight-seeing into the shortest length of time possible, we hereby supply a three-day itinerary which, though rigorous, should provide the average traveler with a bird's-eye, jet-propelled survey of the Los Angeles area.

For convenience sake, we will start your tour on Tuesday morning, presuming that on Monday you have visited the All-Year Club Free Visitors' Bureau, 517 West Sixth Street, Los Angeles, to secure a Los Angeles street map, a copy of "Here's Glamourland" (a brochure essential to your fullest enjoyment of your Los Angeles stay), and whatever other literature appeals to your particular needs.

In addition to this visit on Monday, you should also make arrangements with Grey Line Motor Tours, 320 South Beaudry, Los Angeles 13, MUtual 3111, to be picked up at the Ambassador Hotel on Tuesday morning because you wish to take Tour No. 2, the Beverly Hills-Beach Tour. This tour starts at nine a.m., requires almost four hours, and costs $3.16 per person. (Seasoned travelers are agreed that the best way to get acquainted with a town fast, is to take sight-seeing tours.)

IF AT all convenient, you should select the Ambassador Hotel as a meeting place because there is plenty of space on the nearby side streets to park your car. Downtown Los Angeles, where the Grey Line picks up passengers from all hotels, is too congested for the newly-arrived motorist's comfort. Naturally, if you do not have your own car, you will be called for at the large hotel where you are registered, or at a convenient location.

Tour No. 2 will take you through the Wilshire District, past several motion picture studios and radio stations, along Hollywood Boulevard and the Sunset Strip, through Beverly Hills and Brentwood where the driver will point out motion picture homes; along the Riviera with its country clubs and polo fields, past the Will Rogers estate, down to the sea.

On your return trip, ask the driver to drop you at the Beverly Hills Hotel in Beverly Hills. You can lunch there. You also might request the use of the pool. Or you can go further south in Beverly Hills and visit the Beverly Wilshire Hotel. At this point you will have your choice of several luncheon spots: The Beverly Wilshire dining room, Blum's, a block west, the Beverly Hills Brown Derby across the street, or Romanoff's one and a half blocks north on Camden Drive.

Walk the full length of Beverly Drive. Slip around the corner, east, to Canon Drive and Brighton Way, west side of the street, to the Actor's Hobby Mart. Watch for celebrities everywhere in Beverly Hills.

The time should now be about 3 p. m.

Board an eastbound Wilshire Boulevard bus and ask for a transfer to Fairfax Avenue. Ask to be let off at Fairfax. Transfer to a northbound Fairfax bus and ask to be let off at Third Street, which is the site of the Farmer's Market.

Browse through the Farmer's Dell, which is at the extreme north end of the market, then work your way down to the food booths. Allow yourself a light repast to tide you over until your late dinner. A lobster salad will be around a dollar, a miniature banana cream pie is thirty cents.

Leave the market at 6:30 p. m. (the grocery stalls close at six, the hot food stalls at eight), and walk north to Beverly Boulevard, passing the colorful Singapore Spa on the left. (This is a restaurant-bar where the Chinese decor is breath-taking.)

On your right you will also pass Gilmore Stadium, home of midget-car racing and many other sports events.

Take an eastbound Beverly bus to Second and Hill Street. Walk east one short block to Broadway and take a northbound 5, 9, or W car. Get off at Sunset Boulevard and walk east two short blocks, past the Old Plaza Church, to Olvera Street. This was Los Angeles' first street.

Stroll through the Mexican handicraft shops, have your caricature made by a strolling artist, visit The Old Adobe (admission 50c) which was General Fremont's headquarters during the conquest of California. Note the thick walls, the ponderous furniture shipped around The Horn, and make a wish in the old well in the patio.

When you have inspected Olvera Street, walk back to Broadway & Sunset and take a northbound 5, 9, or W car, sit on the left hand side, and get off when you see the dragon lights marking New China Town. Have dinner in one of the delightful restaurants and browse through the shops.

By this time you should be a little weary, so take a taxi back to your car at the Ambassador. The fare will be around $2.00 plus 10% for each extra passenger.

(For further information about public transportation, call the Los Angeles Transit Lines, PRospect 7211, and ask for "Information.")

Incidentally, don't worry if your hands and feet swell and you feel sleepy. It's the lowelitude (opposite of altitude), plus the fact that Los Angeles is semi-tropical.

SPEND all day Wednesday in Catalina. The boat trip each way will be restful, and by this time you'll need to relax.

If a South Sea Island is your idea of the perfect resort, you will love Catalina. You should check the hours at which the boats sail (the trip requires two hours by steamer, twenty minutes by seaplane), by telephoning the Santa Catalina Island Company at 508 West Sixth Street in downtown Los Angeles, MAdison 7621.

Weekday round trip fare is $5.59; Saturday, Sunday, and holidays, $6.83. Rates at the Atwater Hotel on the Island start at $10.00 per day, but other lodgings may be had from $6.00 for two persons.

There are dozens of small restaurants along the waterfront, all offering good food at prices that are exceptionally reasonable when you realize that everything consumed on the Island must be shipped. What to do on Catalina? Take a trip to the bird farm, ride the funny little bus on a tour of the island, stroll through the shops, take the glass-bottom boat trip, try the 18-hole golf course, or the miniature golf course, dance at the Casino where there is a name band all summer. Loll on the beach, relax and swim.

Thursday morning, take Tour No. 5, starting at nine a.m. and continuing for almost four hours. Price: $3.74 per person.

On this tour you will see Echo Park, Angeles Temple (founded by Aimee Semple McPherson), Riverside Drive, Griffith Park, the eastern end of San Fernando Valley, homes of celebrities in the Toluca Lake District (Bob Hope, Dana Andrews, Frank Sinatra, etc.), Columbia's Ranch where Gene Autry films are made, Universal Studio, the Hollywood Bowl.

Ask to be dropped at the corner of Hollywood Boulevard and Highland Avenue. Walk west to Grauman's Chinese Theatre and note the celebrity footprints in the

(*Continued on page* 96)



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There used to be days when she didn't belong...

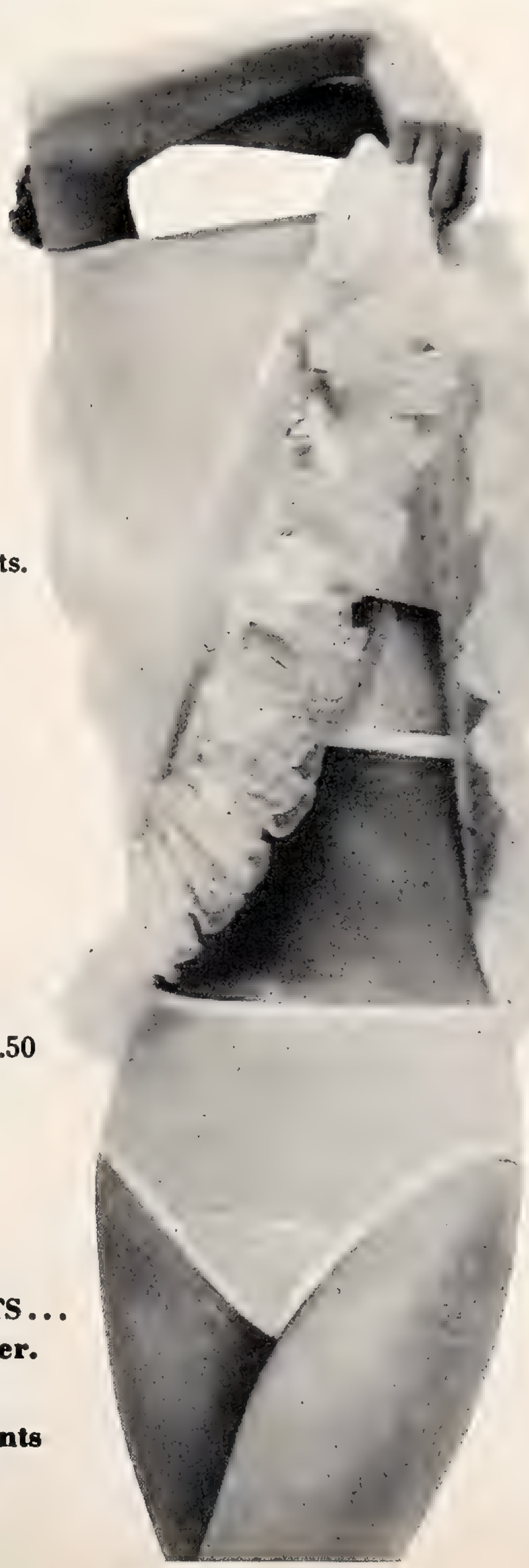
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won't reveal a thing, even under
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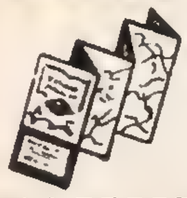


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The GRAY LINE

TANNER GRAY LINE

320 S. Beaudry, Los Angeles 13, Dept. M
SEND TOURS MAP TO:

(*Continued from page* 94) cement of the forecourt.

Continue to walk one block west to C. C. Brown's Confectionery and have a hot fudge or a hot caramel sundae with luncheon. These are probably the world's best.

Return to your own car at this point, preparatory to driving out Wilshire Boulevard to the beach, or if you prefer to continue to travel by public transportation, catch a westbound La Brea bus in front of Grauman's Chinese.

Transfer at Wilshire Boulevard to a Santa Monica Limited bus and ride to the end of the line. Directly west lies the ocean. You might grab a quick swim. You may rent suits, towels, and dressing room locker space at about $1.00.

Try to lie on the sand and relax, because the evening is to be spent at one of the "Great" night clubs, your choice of any listed on page 46.

By this time you should have become fairly well-acquainted with some parts of Los Angeles so that, during the remaining days of your visit, you would be able to find your way to the particular amusements which appeal to you.

TRY to go on your own personal tour around the remaining suburbs of Hollywood and Bel-Air. Lunch at the Bel-Air Hotel—one of the most exclusive hotels in the Los Angeles vicinity. Here too, you might request the use of the pool . . . where you'll find yourself in the company of your favorite film-folk.

One question has been trembling on your lips: Will you be allowed to visit a motion picture studio?

Not unless your uncle owns a majority of the stock. Studios have found that entertaining visitors simply will not combine with budget production.

However, you will be welcomed at every radio broadcast you can squeeze into your schedule. You should write to your favorite program, requesting tickets at least a month in advance of your visit, and specifying on what dates you would be able to be present. There is one restriction: Children under fourteen are not admitted to broadcasts.

Do your youngsters want to see *Hopalong Cassidy?* Write to him, Hollywood, California, asking where he will be when you are in Los Angeles, and whether he will be making a personal appearance at some function which you could attend.

Now you're ready for your exciting sidetrips.

Fifty miles south of Los Angeles, on the coastal highway, lies Laguna, Southern California's great art colony. A day's prowl through its shops and art galleries is rewarding, and during the August Art Festival the place bulges with genius.

Laguna's Little Theatre is operated by Hollywood interests, so the plays feature Hollywood personalities in legitimate stage roles. Diana Lynn, Joseph Cotten, Jane Wyatt, Marshall Thompson and his wife, Barbara Long, are just a few who have appeared in Laguna.

About six miles south along the beach road, Alternate 101, is Capistrano Beach. At Capistrano Beach turn inland to Mission San Juan Capistrano. The Mission lies in a sleepy village three miles off Alternate 101. Admission to the Mission is 30¢, and all proceeds will be used to finance the restoration of the Main Cathedral which was destroyed by earthquake in 1812.

Farther south along the coast, en route to San Diego and Tia Juana lies La Jolla. During the summer season it is practically impossible to get accommodations in the celebrated La Jolla hotels, the Casa de Mañana on a craggy headland jutting into the sea, or at La Valencia (rates for a twin bedroom and bath start at $10.00 daily, European plan), but along the highway there are dozens of clean, attractive motels where the drop-in tourist may be lodged if he arrives early in the afternoon.

It is at La Jolla that Gregory Peck and Mel Ferrer produce their summer plays.

If you are in the La Jolla district, you should drive inland, over the Crestline Highway, to the Mt. Palomar Observatory. The Observatory is open daily from nine in the morning until four-thirty in the afternoon. Visitors are admitted to a third-floor gallery.

The reflecting mirror is 200 inches in diameter, is five inches thick, weighs fourteen and one-half tons, and is supported on a mounting which weighs 500 tons. When flights are made to Mars they will be watched from this Observatory, so you might as well get acquainted with the instrument now.

If you enjoy mountain greenery and scenery, Southern California boasts an all-year mountain resort in the form of fabled Lake Arrowhead. It lies above San Bernardino, about ninety miles east and north of Los Angeles, reached by a highway that winds through orange groves, vineyards, and up the Rim of the World Drive to an elevation of 5,000 feet.

Tyrolean Arrowhead Village boasts a theater, a six-lane bowling alley, billiard and pool equipment, miniature golf course, and nightly dancing. In the winter, one may go snow-shoeing, ice boating (when the lake freezes solidly), and skiing on the slopes above the village.

In the summer, one may go water-skiing, speedboating, swimming, or fishing. There are horses for riders, and hay racks for moonlight riding and old-time singing; barbecuing, square-dancing, and thousands of miles of hiking available to those who did no time in the Infantry.

One may stay at Arrowhead Lodge for $13.50 per day per person (meals included), or at the Village Inn, The Lake Shore Motel, or the Village Court for $5.75 per day.

IF you have never been the guest of a dude ranch, why don't you combine your whirl with a week or two on an authentic western spread? One of the most delightful of these is the Alisal Ranch which lies forty miles north of Santa Barbara, three miles inland, and only a short distance from the quaint Danish settlement of Solvang.

Clark Gable and Sylvia Stanley were married in the quaint library at the Alisal Ranch. Rosalind Russell and Fred Brisson were married at Santa Ynez Mission in Solvang.

The Alisal spread encompasses slightly over ten thousand acres of pasture land, a grant made to the great-great-grandfather of actor Leo Carrillo. Grandfather Carrillo rode with the Spanish Army which came north from Mexico when California belonged to Spain. He fell in love with the rolling hills and broad, fertile valleys of this part of the California coastal plain and was rewarded by a gift of the district in recognition of his valorous service.

The Alisal brand, used to this day, is a combination of the initials JRC, signifying Jose Raimundo Carrillo.

Alisal runs four thousand head of Herefords at the top of the season, and its stables boast a string of over a hundred horses. The ranch layout includes some of the ancient ranch buildings brought up to date.

Guests live in bungalows which are bright with Guatemalan draperies and bedspreads, red doors, and gleaming sconces of Mexican silver.

There are two community horseback rides each day, shepherded by wranglers who could teach anyone to ride. One may swim, play tennis, play shuffleboard, try the archery range, or drive to Solvang to

founder himself on indescribably delicious Danish pastry.

Write to Mr. Lynn Gillham, P. O. Box 487, Solvang, California, for descriptive folders and reservations. Rates, which include sumptuous meals, begin at $13.50 per day, per person, and also include all the recreation listed above.

Another dude ranch is Apple Valley Inn. It lies near Victorville (which is about 110 miles east of Los Angeles) on a clearly marked highway. Three years ago Apple Valley (named for the trees which once grew throughout this area), consisted of three weary houses on the main highway. Today, there are more than 200 desert homes and a modern trading post which includes everything from a soda fountain to a western toggery shop. Apple Valley is a year-round resort because of its altitude: Two thousand feet above sea level. Even in July there is a constant vagrant breeze.

The center of Apple Valley is the informal yet luxurious Apple Valley Inn. Like Alisal, it is built on the individual unit basis, with the community centering about the dining hall, the recreation room, and the swimming pool. Tennis, golf, and riding are also available, of course. Rates begin at $13.50 per person, per day, including meals. For reservations write to 510 West 6th Street, Los Angeles, or phone TRinity 3671.

IF the desert lures you, California is spotted with beautiful oases, including Palm Springs, which is approximately 120 miles south and east of Los Angeles. Spring, autumn and winter are considered the best times to visit Palm Springs, but the summer months have some advantages. Rates are much lower and accommodations are easier to obtain. There are those hardy Hollywood souls who prefer the desert off-season. The days are intensely hot but it's a dry heat, far easier to take than the humidity in the east and south. But the evenings are always cool.

The town was built around the Desert Inn, but accommodations in this hotel are booked from season to season, so aside from the summer months it is not easy to become a guest. However, there are scores of new, handsome hotels and motels available if one seeks shelter early in the day. Many of the motels are built around a swimming pool, so that community life centers, lazily, about this area. Overnight prices range from the minor to the extremely luxurious.

In the morning, it is pleasant to have breakfast on the terrace of the Village Coffee Shop. As sunset nears, the town turns out to have dinner at The Doll's House (the best pressed duck in the world), or at the Saddle & Sirloin (noted for its western decor featuring cattle brands), or at The Dunes (a motion picture favorite), or at the Chi-Chi (largest restaurant in town).

There is a knack to dressing for Palm Springs. In the morning, the knowing tourist will wear a blouse and shorts, or a halter top covered lightly by a cotton bolero, and pedal pushers. When strolling along the streets in the forenoon, it is correct to wear cool, simple resort cottons. In the evening the organdy strapless bodice and full ballerina skirt come into their own.

The two great clubs, The Racquet Club and The Tennis Club, are private, but the enterprising tourist can usually secure a guest card to one or the other from the manager of his hotel. The Shadow Mountain Club, about twenty miles south of Palm Springs, is also private, but guests of the Firecliff Lodge are accorded guest privileges. The huge pool at Shadow Mountain, and the glass-walled dining room offer a regal taste of desert living.

Strictly Strapless

and

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Winsome one-some.

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GALE STORM

starring in

THE UNITED ARTISTS

PICTURE

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Photography by RECTOR & MAXWELL

Slip into *any* Modern-aire strapless and you'll never be alone 'neath the sun or the stars. Colorful! Custom-cut! Styled in Hollywood! Modern-aire Beachwear makes you the "fitting image" of Gale Storm, Barbara Britton and other glamorous stars who like the strapless security of Modern-aire's built-in bra. Best of all, Modern-aire is pin-money priced. A complete summer wardrobe costs you only a few dollars with "Modern-aire Matchmates" — full circle skirts, cabana coats and bolero jackets.

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Palm Springs was originally, and is today, part of an Indian Reservation. Some of the desert's most beautiful homes are built on leased land which cannot be bought. At first, the only visitors to the area were prospectors and those who were seeking relief from lung disorders or sinusitis. The light, totally dry air makes breathing an effortless pleasure.

Approximately 300 miles north and east of Los Angeles lies far-famed Death Valley. At Bad Water, the basement of America, the elevation is 280 feet below sea level, the lowest point on the continent. The Valley abounds with such picturesque place-names as Stovepipe Wells, Chloride Cliff, Hell's Gate, Skidoo, Devil's Golf Course, Corkscrew Canyon.

DEATH VALLEY earned its name in this way: During the winter of 1849-1850, the Jayhawker-Manly party, impatient of the many delays of the California-bound emigrant train of which they were a part, separated from the train to beat out a shortcut to the presumed gold fields beyond unexplored Death Valley.

The resultant hardships of the party have provided material for many books, but one of the most horrible of experiences was driving the oxen along a narrow ledge of rock in an attempt to find a way out of the Panamint Mountains, only to discover that the ledge of rock ended abruptly some fifty feet above the desert floor. The men partially solved the problem by piling tons of sand under the ledge, then shoving the oxen off into the sand. Many were killed, of course. Manly and Rogers pushed ahead, scouting, and found a way out. As the little group, parched, thin as shadows, struggled to the summit of Six-Spring Canyon, they looked back at the purple, brown, red and gray wasteland and sighed, "Goodbye, Death Valley."

Nowadays, in the midst of this unlikely land, nestles one of the country's most luxurious hotels, Furnace Creek Inn. Rates begin (American plan) at $19.00 per person, per day; the season starts the first week in November, and ends the second week in April.

At Furnace Creek Ranch (European plan), the rates start at $3.50 per day, and the same rate applies to accommodations in the Amargosa Hotel, both of which are operated by the Death Valley Hotel Company, the owners of Furnace Creek Inn. Reservations for any of the three can be made by writing to 510 West Sixth Street, Los Angeles 14, California, or by telephoning MAdison 2511.

The Death Valley tourist has his choice of fascinating activities: There is a 9-hole golf course which is 200 feet below sea level and which is irrigated by the waters of inexhaustible Travertime Hot Springs, which also waters the hotel gardens and supplies the swimming pool.

Two tennis courts and a stable of fine saddle horses are available to hotel guests. Driving to such scenic improbabilities as Dante's View, Zabriskie Point (which overlooks the Panamint Range), the Natural Bridge, and Death Valley Scotty's fabulous million dollar castle (Tours—$1.20; hotel accommodations begin at $10.00) keep the tourist busy.

Keep in mind, when driving in Death Valley, that several million years ago elephants, camels, giant elk, wading birds, and other prehistoric creatures left their tracks to fossilize. More of these tracks have been found in Death Valley than in all the rest of the world.

Incidentally, Jeanne Crain and Paul Brinkman spent their honeymoon at Furnace Creek Inn, and they return to celebrate their anniversaries whenever picture schedules permit.

Las Vegas, Nevada, should probably be classed as a desert resort, although it can scarcely be called "dry." This city, rimmed by purple mountains, boasts of being America's last frontier. It is wide open; bars and gaming rooms never close. There is more activity on the streets at 4 a. m. than there is in many cities at noon.

Much of the life of the town centers around its fabulous hotels, The Flamingo, The Thunderbird, The Last Frontier, and El Rancho Vegas. These hotels have plush game rooms and beautiful supper clubs; entertainment is by the best name bands and singers in the country.

Las Vegas is 300 automobile miles or two air hours away from Los Angeles, and it is one of the few spots in America where two vacationing girl friends (over twenty-one, of course), may enter a supper club, unescorted, will be courteously received and will remain unmolested by triple-martini *Don Juans.*

Fishing in the nearby man-made Lake Mead is out of this world and trips to Hoover (formerly called Boulder) Dam are scheduled daily. There are square dances, barbecues, moonlight hay rides, and many other planned activities. Everyone lives in western garb, swim suits, and square-dance cottons.

IF, from Los Angeles, you desire to head north along the coast however, then you're really in for many treats.

Santa Barbara, lying, jewellike, on the coast almost one hundred miles north of Los Angeles, is one of the most enchanting of beach cities. A trip to the Mission, visible from almost any part of the town because of its situation on the hills above the city, is a "must." Customary Catholic services are held in the Mission Church at usual hours, and visitors of all denominations are welcomed in the museum which surrounds the church. A lay brother conducts the tours through rooms in which barefooted padres once baked tortillas and instructed the Indians.

One of the most inspiring times to be in Santa Barbara is during the two weeks surrounding the date of the August full moon. This is the period of the Fiesta, and Santa Barbarans go native; everyone wears Spanish costume, the air is full of flowers and music. Hotel reservations must be made months in advance, but the hotels surrounding the city usually can take care of tourists on three days' notice.

(Before long, Los Angeles and Santa Barbara will be (*Continued on page* 100)

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(*Continued from page* **98**) connected by a divided four-lane highway. Much of this work is now completed.)

Traveling further north toward San Francisco, make it a must to visit the lovely town of Monterey, which is about 125 miles south of the Golden Gate City. Don't linger too long, however, for just over the hills is Carmel, considered by many "The Garden Spot of the World." Once strictly an art colony, Carmel has now become the vacationland of some of the wealthiest people in California.

It has a snow-white beach, tall cypress trees lead from the shore right into the main street of town. The tiny shops look as if they were made of gingerbread and there are small Rathskellers where artists gather to sketch and talk. No juke boxes or neon lights are permitted, nor is anything else that would disrupt the fairyland quality of the town. Since tourist accommodations in Carmel, itself, is limited, it is wise to make early reservation at the famous Inn—La Playa.

You'll hate to leave Carmel, but San Francisco is just a few hours away, and you will be able to include this famous city in your itinerary. The San Francisco Chamber of Commerce will supply you with information on the places to see—including Fisherman's Wharf, Chinatown and "The Top of the Mark." And you'll love riding up and down the hilly streets in the world-famous San Francisco cable cars. If you go by train to Los Angeles, your trip to San Francisco is included free on your ticket.

When you get home, you may need a vacation to recover from this one. But you will have returned from a trip that you'll never forget.

And California will always be ready to welcome you back for more fun and excitement—yours for the taking—any season of the year.

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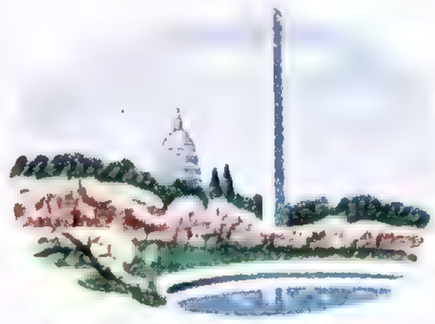
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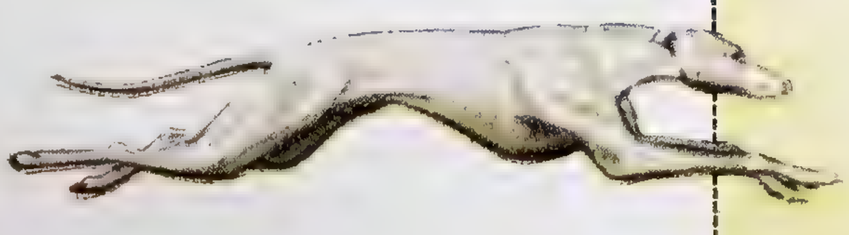
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Complete Guide to a Hollywood Adventure

RESTAURANTS

(Continued from page 46)

rarebit is out of this world. Noon to 2:30 p.m. and 6 p.m. to 10 p.m. From $1.50.

***The Cove,** 7th St. at Berendo (in Hotel Chancellor), DUnkirk 8-6323. Cuisine is French, service, ambassadorial. Strolling gypsy violinist will break your heart at your own table. 4 p.m. to 2 a.m. Best fun around 9 or later. From $2.50.

Farmer's Market, Third St. at Fairfax. Don't miss this. Food served at booths; you select your menu and assemble it, dining in patio. Chinese, Mexican, Southern, standard dishes available.

Forbidden Palace, 451 Gin Ling Way (in Chinatown), VAndyke 5229. One of the many restaurants in colorful China City on North Broadway. Large parties fare better at Chinese restaurants because of greater diversification of menu. Music after 8 p.m. From $1.25.

House of Murphy, 410 S. San Vicente, BRadshaw 2-3432. If you've never had a Di Cicco Salad, you haven't lived. The corned beef and cabbage and onion rolls are specialties. 5 p.m. to midnight. From $1.50.

The King's, 8153 Santa Monica Blvd., HIllside 8303. Movie agents, gossip columnists and everyone who likes fresh seafood congregate here. Try lobster Thermidor, oysters Rockefeller. 4 p.m. to 4 a.m. (A good place to stop in the wee hours.) Moderate prices.

King's Tropical Inn, 5879 W. Washington Blvd. (Culver City). YOrk 9445. Jungle decor with full moon rising above the bamboo huts in which you dine. Tues. to Fri. 5 p.m. to 10:30 p.m., Sat. 5 p.m. to 11 p.m. Sun. 3 p.m. to 10 p.m. Chicken dinner, $1.75.

***La Rue,** 8633 Sunset Blvd., BRadshaw 2-2733. One of *the* spots. The service and food are both royal. Try the Queen's pancakes. Expensive, but who cares with Joan Crawford at the next table. Closed Mondays. Dinner from 5 p.m. to 10 p.m.; a la carte until midnight.

Lawry's (The Prime Rib), 44 N. LaCienega Blvd., CRestview 6-5466. Celebrated for its roast beef, this restaurant is modeled after Simpson's of London. Daily 5 to 10:30 p.m. Sat. 5 to 11 p.m. Sun. 3 to 9:30 p.m. No reservations accepted. You may have to wait for a table, but it's worth it. From $2.

Lucey's, 5444 Melrose Ave., HOllywood 9-5166. One of the true Italian spots in town, a Paramount and RKO hangout. Very cozy, especially when the fireplaces are lit. Try the chicken cacciatore. Luncheon hour mobbed with celebs. Noon to 2 a.m. Closed Sun. From $1.75.

***Oceanhouse,** 415 Palisades Beach Rd. (Santa Monica). SAnta Monica 5-3283. Once Marion Davies's beach home, this is a "must see." Note the magnificent hand-carving everywhere, stupendous ocean view, sumptuous furnishings. Social set, some picture people, tired tycoons from everywhere come here. Lunch from $2, dinner from $2.50.

Jim Otto's, 4557 Sherman Oaks (in San Fernando Valley). STate 4-5875. Picture folk who live in The Valley frequent this spot. You'll love the Gay Nineties atmosphere, complete with ancient posters advertising motion pictures, mustachioed waiters, hanging lamps, plush sofas. 5 p.m. to midnight (Saturdays to 1 a.m.). Sunday is good night to go. From $1.75.

Pierre's, 2295 Huntington Dr. (in San Marino), SYcamore 3-0712. Pleasant spot celebrated for ceremony with which it serves Crepes Suzettes; lights go out, music swells, blue flames burn. Great fun. Prices sensible, food superior.

The Players, 8225 Sunset Blvd., HIllside 7303.



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Owned by movie-maker Preston Sturges, so many celebs dine here. You can sit on the terrace and watch Sunset Blvd. traffic roll by. A great drop-in-for-a-sandwich-and-drink place. Noon to 2 a.m. Closed Sundays. From $1.50.

Ptomaine Tommy, 2420 N. Broadway, CApital 8482. The best hamburgers on earth, it says here. Does landoffice business. 6 a.m. to midnight, good place to stop on your way to extreme east side.

Ready Room, 365 N. La Cienega Blvd., BRadshaw 2-1877. A cozy spot, done in plaids and maple furniture with two great fireplaces. Presided over by Johnny Wilson, USC's great track star. A favorite of college crowd, picture people, cafe society. Best roast beef in town but you'll have to get there early. 10 p.m. a good drop-in time. 5 p.m. to 2 a.m. From $1.75.

Romanoff's, 326 N. Rodeo Dr., CRestview 1-9105. H.R.H. Michael Romanoff is the slight man with the bristling gray mustache and crewcut who strides about, honoring various tables with his presence. Go here to mingle with International cafe society—luncheon is a good time. Chicken Romanoff is terrific. 10 a.m. to 12:30 a.m. Closed Sundays. From $3.

Santa Ynez Inn, 17310 Sunset Blvd. (Pacific Palisades). SAnta Monica 4-6796. Sunday morning brunch in the patio around the swimming pool is delightful. Dinner in the Fireside Room likewise. Prices moderate.

Schwab's, 8024 Sunset Blvd., HIllside 3141. One of the world's best-known drugstores. Aspiring and successful actors eat at the counter, paw through the magazines. You haven't been in Hollywood if you haven't had at least a soda at Schwab's.

***Sportsman's Lodge,** 12833 Ventura Blvd., (in The Valley). STanley 7-3035. Scenic spot. You can catch your own fish in the moat. 5 p.m. to 1 a.m. Expensive.

Tail O' The Cock (2 locations), 477 S. La Cienega, BRadshaw 2-2214 and 12950 Ventura Blvd. (in The Valley), STanley 7-1914. These restaurants, with their Southern atmosphere, good service and delightful food are touring best bets. Sunday morning brunches are famous. Moderate prices.

Tallyho, 8750 Beverly Blvd., BRadshaw 2-3801. Picture people, agents, writers frequent it. Huntsman's decor, steaks and chops are specialties. 4:30 p.m. to 11:45 p.m. Much activity around 8 p.m. Moderate prices.

The Track, 8123 Beverly Blvd., WEbster 3-0012. A celebrated drive-in. A covered tray on a trolley takes your order to the kitchen from your car, returns with your order. Food good and cheap. 11 a.m. to 2 a.m.

The Trails, 6501 Sepulveda Blvd., ORchard 1-1622. This combination restaurant and night club belongs to Esther Williams and Ben Gage. Dancing starts at 9. Notice the Western diorama at south end of the room, the huge window of parakeets, the tropical fish. 5 p.m. to 2 a.m. Closed Mondays. From $1.60.

Vagabond's House, 2505 Wilshire Blvd., DUnkirk 4-3293. If you're curious about foods from India or like curries, hot or mild, this is the spot. Daily 10 a.m. to 2 a.m. Mon. 4 p.m. to 2 a.m. Sun. noon to 2 a.m. From $1.75.

Mama Weiss's Czarda (pronounced Charda), 224 S. Beverly Dr. CRestview 6-6913. A favorite Hungarian restaurant. Listen to the cymbalom music and Mama Weiss's singing when she can spare time from supervising the kitchen. Try weiner schnitzel.

Welch's, 4401 Atlantic Blvd. (N. Long Beach), LOng Beach 2-1225. Talk to the chef at the seafood bar; he has a routine to startle you. Place always mobbed. Lunch 10:30 to 4; dinner 5 to 10:30. 85¢ to $3.50.

HOTELS

(Continued from page 46)

street from Vine St. Derby; half a block from NBC and CBS. Excellent dining room.

Roosevelt, 7000 Hollywood Blvd., HOllywood 9-2442 ($8). Has everything, including Cinegrill. Blossom Room, much space. Central.

Town House, 2961 Wilshire Blvd., DUnkirk 8-1234 ($9). Smart, elegant, expensive. Garden Room a social rendezvous. Cape Cod Room and Zebra Room atmospheric.

William Penn, 2208 W. 8th, DUnkirk 8-3181 ($3.50). Good touring headquarters. In the heart of things.

NIGHT CLUBS

(Continued from page 46)

next to Sinatra. $15.

Cocoanut Grove (Supper Club of Hotel Ambassador), DUnkirk 7-7011. Always a name band, good entertainment. Big dance floor. Dress if you wish. $10.

Garden Room (in the Town House), DUnkirk 2-7171. Social crowd, name bands. $10.

La Madelon, 7290 Sunset Blvd., HUdson 2-1911. A taste of Paris; note photo murals of the Arc de Triomphe, Grande Palace, Notre Dame, Opera House. Closed Tues. $7.50.

Mocambo, 8588 Sunset Blvd., BRadshaw 2-3443. A celebrity spot. Carnival trappings, dreamy. $15.

Palladium, 6215 Sunset Blvd. The great dancing spot. Always a name band, fun. Many lounges, restaurants, soda fountains, much dancing space. Admission about $1.25 per person for dancing.

Palm Terrace Room (in Beverly Hills Hotel), CRestview 6-2251. A social spot, always a good orchestra. $15.

Sky Room (in Wilton Hotel, Long Beach), LOng Beach 7-2201. Sixteen stories above the sea; superb view, good music, workaday crowd. Sensible prices.

Switzerland, 4057 S. Figueroa, ADams 9292. A Swiss spot, complete with hearty food, rollicking music, yodeling, accordion music. $10.

SPORTS

(Continued from page 47)

4-5100. Local full day trip, $4.50, including bait. Catalina Island trip (10 hours), $5.60, including bait and bunk. San Clemente Island trip (14 hours), $7.50, including bait and bunk. Tackle rented, $1. Pacific Sportfishing Co., 1900 W. Seaside Blvd., Long Beach, NEvada 6-2067. Half day, $3.50; full day, $4.50. Catalina Island trip, $5.60—bait included.

Golf, Miniature (There are many in and around L.A. but this one is probably the trickiest): Gittleson Bros. Twin Links, 470 S. Beaudry, MIchigan 5663. Open 8:30 to midnight. 35¢ per round.

Golf (Public Courses): Griffith Park Municipal Course in Griffith Park, OLympia 1503. $1 for 18 holes, 50¢ for 9. Western Ave. Public Course, at 121st St., PLymouth 5-4077, $1 daily, $2 weekends until 2:30 p.m. Westward Ho Public Course, 3733 Sawtelle Blvd., SAnta Monica 7-9133. $1.50 until 3 p.m., $1 after 3.

Horseback Riding: Sleepy Hollow Riding Academy, 3224 Riverside Drive, OLympia 9597. 150 miles of bridle paths in Griffith Park available. Horses are excellent. Daily 9 to 6, Sat. 8 to 6, Sun. 7:30 to 6. $1.25 and $1.50 per hour. Instructed class riding evenings, $1.50 per hour.

Skating, Ice: Polar Palace, 615 N. Van Ness Ave., GRanite 6506. 2:15 to 5, 60¢. 8 to 10:45, 75¢. Spectators, 25¢. Skates rented, 35¢.

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*T.M. Reg. U. S. Pat. Off. © 1950

Skating, Roller: Hollywood Rollerdrome, 1452 N. Bronson Ave., HOllywood 9-5220. Daily, 7:30 p.m. to 11 p.m. 45¢. Sat. and Sun. 1:30 to 5 and 7:30 to 11, 65¢ (includes skates).
Skeet Shooting: Angeles Mesa Skeet Fields, 5361 W. Slauson, ORchard 7-9608. $2.95 per round, including targets and shells.
Swimming Pool: Ambassador Lido Health Club, Ambassador Hotel, DUnkirk 9-1336. This pool is open from 10 a.m. every day. Fees start at $1.25, time unlimited. You may stay until the pool closes at dark.
Tennis: La Cienega Courts, 311 S. La Cienega Blvd., CRestview 6-6129. Open daily from 8 a.m. to 10 p.m. Daytime rates, 20¢ per person per hour. Night rates, 80¢ per court per hour. Equipment may be rented.

SPECTATOR SPORTS

(Continued from page 47)

Ice Hockey: Pan Pacific Auditorium, 7600 Beverly Blvd., YOrk 1123. Check what's doing by phone when you arrive. The Icecapades and Ice Follies also play here.
Jai Alai: The Fronton, Tia Juana, Mexico. If you have never seen jai alai played, your trip to California will give you this opportunity. This is one of the fastest games on earth, played with a small hard white ball against a court, three sides of which are concrete. Players use wicker basket affairs as bats. Pari-mutuel betting is permitted. Tia Juana is just across the border, about 150 miles south of L.A. Don't go unless you are native American, or unless you have your naturalization papers.
Midget Auto Racing: Gilmore Stadium, 130 N. Fairfax, WHitney 1163. This is a fast, exciting, dangerous sport. Talk to your grandstand neighbor to find out which of the drivers is the current hero, which the villain. Phone for information about racing season.

MUSEUMS AND ART GALLERIES

(Continued from page 47)

Los Angeles County Museum, Exposition Park, RIchmond 2194. Be sure to see the exhibits of dinosauria taken from the La Brea tar pits; also the display of garments worn in famous motion pictures. No fee. Open Sun., Mon., and hols. 1 p.m. to 5 p.m.; Tues. through Sat. 10 a.m. to 5 p.m. Fri. eve 7 to 10.
Mission Inn, Riverside. This historic hotel is noted for its historic collection of bells, crosses, paintings, aviation insignia and art galleries. It is a good idea to stop here on the way to Palm Springs.
Vigeveno Galleries, 160 Bronwood Ave., Westwood Village, ARizona 3-4182. A showing of fifty years of modern French painting begins Apr. 9. All of Hollywood will see this. Check by phone for later exhibits.

THEATERS

(Continued from page 47)

This is where Bill Eythe tried out his Broadway hit, "Lend an Ear." Always something going on. Hollywood audience. Evenings at 8:40, Matinee, Sun. at 2:30. Closed Mon. Prices sensible.
Little Theatre of Padua Hills, in Padua Hills, three miles north of Claremont, LYcoming 5-1288. The plays are spoken in Spanish and the actors are the workers and families who are employed on the ranch in which the Little Theatre is located. Matinees Wed. and Sat. at 2:30; evening performances Wed. through Sat. at 8:30. Lunch ($1.75 up), or dinner ($2.50 up), in the patio or cozy dining room beforehand. Tickets $1.80. Reservation essential.

Pasadena Community Playhouse, 39 El Molina Ave., Pasadena, RYan 1-6914. Standard drama and some experimental fare. Charming show house, interesting audience. Coffee between acts. Reservations wise. Prices start at $1.

Philharmonic Auditorium, 427 W. 5 St., MIchigan 8088. Here one sees the Ballet Russe, hears symphonies and light operas. Real music lovers sit in the gallery for a pittance.

Pilgrimate Play, 2580 N. Highland, HUdson 2-1168. This is the American version of the Oberammergau Passion Play. It is non-sectarian, non-profit, presented nightly at 8:15 during July and August. A cast of 125, drawn from all walks of life; slight admission.

Theatre Mart, 4049 Clinton, NOrmandy 2-1121. This is the home of the world-famous presentation of "The Drunkard" which has been running in this spot since 1933. Audience cheers hero, boos villain. Refreshments served.

Turnabout Theatre, 716 N. La Cienega, CRestview 6-1005. Audience sits on old streetcar seats; first half of the show, face north; second half, south. Puppets first; live show featuring dynamic Elsa Lanchester (Mrs. Charles Laughton), makes up second half. Make reservations well in advance, as this is one of the most popular spots in town.

SHOPS

(Continued from page 47)

Patsy Brogan, 444 N. Camden Dr., CRestview 5-7126. Always wanted to wear a movie star's cast-off clothing? Or some of the gorgeous gowns from motion pictures? Patsy Brogan has them—at prices you can afford.

California Music Company, 2940 W. Pico Blvd., REpublic 3-1196. One of the great record shops. Almost any disc, past or present, can be secured for your collection.

F. See On, 510 N. Los Angeles, MUtual 3532. If you have a taste for the authentic Chinese treasure, or for the adapted Chinese motif, this shop will delight you.

Farmer's Market, Third St. at Fairfax Ave. Want to buy a doll, a camera, a pair of handmade riding boots, a set of crystal, pottery, a Guatemalan skirt, a Brazilian leather bag, a Swedish crystal bowl, a tennis racquet, an evening gown or a cocker spaniel puppy? Go to Farmer's Market—nothing else like it.

Hollywood's Magic Shop, 6268 Hollywood Blvd., HUdson 2-9402. You will want to spend at least an hour here. Party jokes and favors, gags, tricks, treats and plenty of laughs.

Klepa Arts, 8413½ W. 3 St., WEbster 8316. The home of "tired glassware," the amusing beverage containers. Quaint lamps, tables in the Pennsylvania Dutch tradition.

Park View Antique Shop, 3159 Los Feliz Blvd., NOrmandy 0188. Los Feliz Boulevard, east of the L.A. River Bridge, is Antique Row. Dozens of shops feature every known item of the past. This shop is one of the oldest, most comprehensive and best.

Patio Shop, 321 N. Beverly Dr., CRestview 1-5271. This shop, unduplicated elsewhere in the world, is owned by Harry Lackman who directed most of Shirley Temple's early pictures. Here you will find the workings of an active imagination; odd lamps, fascinating planters, bric-a-brac. Prices not cheap, but commensurate with brilliance of idea.

Vendome, 327 N. Beverly Dr., CRestview 4-6331. The shop for gourmets. You can buy every type of exotic grocery here; chocolate pastry sticks, anchovy-stuffed olives, pickled mushrooms, bamboo shoots. If you live in a small city, you could become Mrs. Hostess of 1950 by introducing some of these delicacies.

THE END



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PHOTOPLAY

On a Pink Cloud with Jeanne

(*Continued from page* 59) looking," I protest.

"But suppose he *does* look," she goes on. "You should eat a little of everything."

"What about oysters?" I counter, remembering how much she dislikes them, then, remembering too late that by camouflaging them completely with hot sauce she does conscientiously eat them. "But you don't *chew* them," I say weakly, intent upon having some small victory.

Do I recall such-and-such friends of ours, she reminds me softly. Friends whose offspring won't eat any vegetables at all, "because his Daddy doesn't eat them"? Yes, I remember. How can I forget. Ever since his wife related this bit of domestic drama, Jeanne has been determined our sons will not go through life missing any vitamins for lack of their father's company. "But I will *not* eat rutabagas," I reiterate . . . Yet even then, I know I will.

She's sugar and spice and everything nice, all grown-up, this girl Jeanne. And she still has all the freshness, spiritual sweetness and gentle goodness which so impressed me when I first met her.

JEANNE has changed very little fundamentally, other than growing up. She is perhaps a little less impulsive. She thinks for herself more and voices her opinion more readily. She is less shy. Less conservative about my clothes, as I found when I walked in wearing a new plaid sport coat that would give Crosby competition, and was greeted with an approving, "Oh Paul, I like it!" And less conservative about her own clothes, as I found when we were in New York, recently, and spent a few hours in designer Ceil Chapman's salon. This was Jeanne's first really sophisticated shopping spree. Until then a dress had just been a dress to her, and her preference has always been for peasant-type clothes, as has been mine. But this was the end of the buying season, many models were reduced, and my wife just looked too beautiful in all of them. "Like it?" she would ask, modeling one for me. At my slightly ecstatic look she would come out in another, even lovelier. We wound up buying all of them. "You're not getting *all* of these," was my first reaction. But I was immediately melted by her, "But, darling, don't you want me to look pretty for you?"

Jeanne's increasing awareness of clothes has been influenced by the more sophisticated roles she plays. She's swayed, in some measure, by every part she portrays, as I first discovered and to some embarrassment, when she was working in "Margie," her first picture following our marriage. We sometimes lunch together at some restaurant off the lot, as a change from the studio commissary. This particular day we had agreed to meet in Beverly Hills, and I was waiting for her, when I noticed a little girl skipping down the street. As she skipped nearer, it developed she was my wife. I kissed her, and she turned with a happy little skip, to walk away with me. But not before I overheard a bystander remark, "Can you *imagine* that man kissing a *child* like that!"

Although there is, I insist, a limit on just how much any actress should be influenced by the parts she plays, particularly since Jeanne has recently made one called "Cheaper by the Dozen," and getting all hepped up about the economical advantages of a family group plan. "Well then, cheaper by the half-dozen," she wheedles. "Say, six?" At my, "Say a third of a dozen," she objects, "What a little family that would be." Although, until this picture began, Jeanne, too, had her heart set on a family of four.

Although never belligerent or argumentative, Jeanne won't sacrifice honesty fo diplomacy's sake. Her full Irish is arouse at any intolerance or injustice. She neve follows the line of least mental resistance She reads incessantly. A very quick study there is no homework for Mrs. B., wh memorizes her lines, whether two page or twenty, usually while having her hai dressed at the studio in the early a.m.

Yes, Jeanne is, I must say, exceptionall well-versed, even unto an inter-house circulating library. Ours circulates throughout parlor, dressing room and bath. Books books everywhere. When we built our new home, we put one solid wall of the living room into bookshelves and thought, then we would never fill them. But they're overflowing now. When Jeanne was waiting for the babies, she had a hobby o collecting children's books, not just fo children from the ages of, say, one to six but on up through maturity. Thus, I was very amused when a determined woman book peddler called at our home the othe day and insisted upon selling my wife some children's books. "Every child is entitled t them," she said severely, with the inference that we movie people were raising little miniature morons. Jeanne, who is too soft-hearted to offend anyone, couldn't figure out how to get rid of her. She couldn't buy the books because we have no room. Finally, she interrupted with "Excuse me, but wouldn't you like t see *ours?*" and invited her in. With that the woman was convinced that we had more books than she did.

LIKE every loyal wife, mine has busied herself understanding my interests. And while some wives may just say, "I think business is very fascinating," and leave it at that, Jeanne bought volumes of books on mechanics, economics and electronics and studies up on all of them to understand why. It was her own wifely solicitous idea to make a little extra room we have into my "workroom." But it is becoming increasingly clear to me that this was never meant to be. The children's outgrown toys have filled up a third of the room. Jeanne's hobby of collecting magazines, old movie magazines featuring stars of fifteen and twenty years ago, accounts for another portion, four by six feet of it. Her paints fill another corner. And, so far my only contribution is a workbench.

You may begin to perceive that there are no dull moments domestically. Jeanne is ecstatically trinket-happy, simply crazy about colorful little gewgaws that come from abroad. Recently, she came home from a shopping binge loaded down with wooden pictures of children and animals for the boys' nursery that, she assured me proudly, were "imports."

"But we have a closet full of beautiful paintings of your own, all infinitely better," I said. It wasn't until I purposely made a production of it that Jeanne, who can't stand to hurt the feelings of a sales-clerk by returning any merchandise, agreed to take them back. It is my suspicion that she returned half of them and gave the other half away, compromising between the store and me.

"Who's so *infantile* as to ever read funny papers?" she says, with blithe sweetness. But just try getting a comic out of her hand on Sunday mornings and her lily-white fingers have the strength of steel. "But I only like *Blondie, Prince Valiant, Maggie and Jiggs,* and the *Katzenjammer Kids,*" she protests.

She's a *Calamity* Jeanne with waffle iron and our mixer. On the cook's day off, she loves to make waffles, particularly since her creative eye was caught with the fact that there are some twenty-five differen

ways of combining them. The last batch made with sour cream, and of chewing gum consistency, launched an offensive all its own and started climbing up the mixer and fighting back at her. "I'll *never* buy another off-brand mixer in my life!" she wailed. Which was a little unfair, since she hadn't bought this one. A friend of ours who manufactures them had presented it to her. As it developed, there was nothing wrong with the mixer, just the mixture she puts into it.

She's a closet cleaner-upper, too, from way back. For some reason I've never figured out, when Jeanne gets through cleaning them, there's still more inside. But she invariably spends her day off from the studio cleaning them out. When I call home inquiring what the little woman is doing I always know the answer, but I continue to play straight for her. "I'm cleaning out closets!" she says, with the triumphant tone. "What's the matter with the closets the way they are?" I inquire. "Nothing. They just need a little straightening out. That's all I'm doing now." All she's doing then is carrying things from one closet to another.

SHE'S a girl of rare and diverse talents, my wife. She's a talented actress. "Pinky" is proof of that. She's an extremely talented artist and paints in both pastels and oils. She studied to be a concert pianist, she picked up a little violin for her role in "Cheaper by the Dozen." And, since the day director John Ford inquired as to whether she could ride a horse and promised to use her in a Western, she's the Brinkman's "Mrs. Burl Ives" on the guitar. She strums fifteen selections already, including her favorite, "Top of Ole Smokey."

Jeanne has become quite an accomplished little camerawoman too, and together, we've shot some 8,000 feet of color film. Most of it starring Michael Anthony and Paul Jr. Now, when we have a few friends in for dinner and a movie, while they're still there, and since they've partaken of our hospitality, they have to see what we shoot, too.

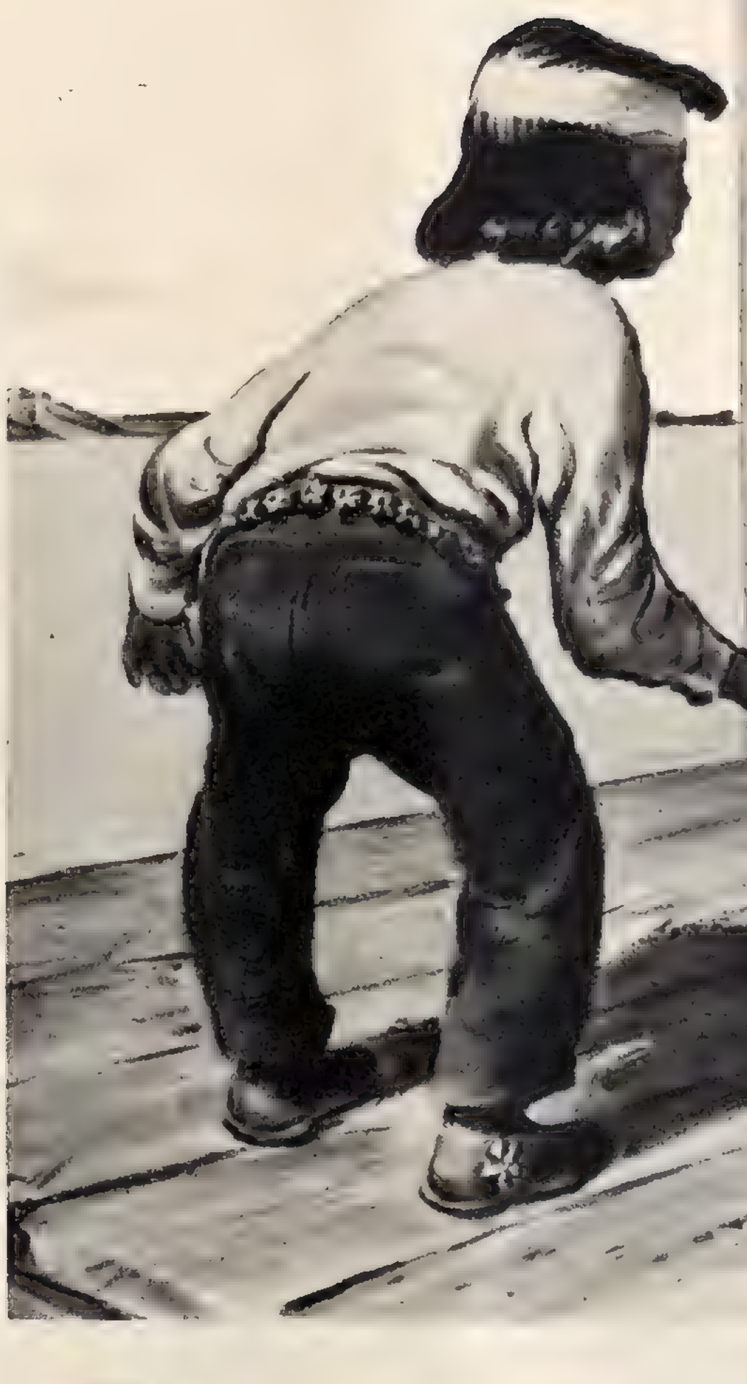
Our most recent pictorial production features our children watching their mother have her footprints embedded in the forecourt of Grauman's Chinese. She was so thrilled (their father, too) over this recognition accorded her for "Pinky," that she insisted the whole family must go along and share in the honor with her. When I protested mildly about taking the baby, she stopped me with, "But it isn't fair to take one without the other. Children can sense those things and they take offense, too." Although, how a baby could take offense at the age of eight months, I'll never know. But Michael Anthony went along and took part in the proceedings, although not as actively as his brother, Paul Jr., who had offside comments to make about how "Mommy's makin' mud-pies with that cement."

His mother was about as impressed with his observation as she was with her own footprints. A favorite line of hers, and one he reads very well and often on the slightest provocation, is, "For his age, he's really a rather remarkable child, you know." On the evening the nurse announced "Baba Paul" could not only ride his tricycle but he could now "turn both right and left." his mother quipped, "Call Houella, quick!" As Jeanne says, laughingly, a tricycle tidbit about two-year-old Paul Brinkman, "is about as gossipy as we get around this house."

Jeanne says that she's a day-dreamer, that she walks along on pink clouds. If this is true, they're my pink clouds, too. Her wonderful philosophy of living gives every day a refreshing zest and makes my life, rutabagas and all, a grand adventure.

THE END

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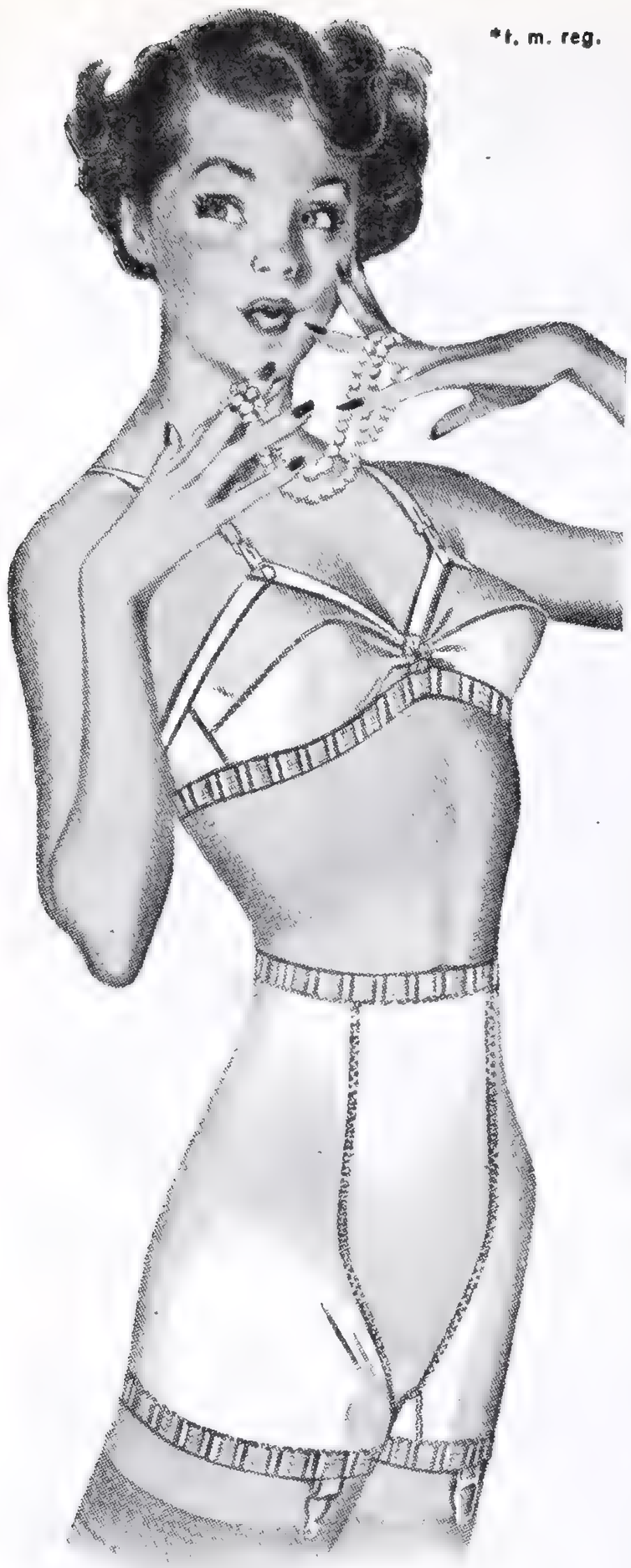
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Charleston Party

(*Continued from page 67*) for the park and trimmed it with tiny trees, little paper characters, mirror lakes and gay umbrellas. And instead of the usual lap-balancing routine, tiny folding tables were provided for the buffet paper plates that fitted into tin trays. As it turned out, this was a party with practically no career talk. No one sat still long enough.

The games were well-planned. For miniature golf, the outdoor rage of the twenties, Dave and Adrian made a course on the living room floor with empty peanut cans, golf balls and a couple of putters. There was a word game, too, almost in the class of the old spelling bee. Dave and Adrian printed cards with words most frequently mispronounced. This caused a much-heated controversy, of course. But there was always Webster as the final authority. Eddie O'Brien was the winner! "Guess What" was the real stickler of the evening. Adrian raided her refrigerator, garden and cupboards to find things to put on a huge tray. Object: To see which blindfolded guest could, by the touch method, guess correctly the greatest number of items on the tray. And here were some of the things: Uncooked beef kidneys, a mushroom, a decorative piece of stone moss used for flower arrangements, and some other weird things. Little Joan Evans guessed nine out of the twelve objects, winning by a landslide.

THE choice of dinner partners, always a matter of importance, was planned in a unique way. Adrian wrote the name of each girl on a card and tied the card to a gay ribbon streamer. The cards then were dropped into a vase with the streamers hanging out so each man could choose a streamer and win the girl whose name was on the card for his partner. The partners held for the Charleston contest, too. The prize was a mug won by Edmond O'Brien and Adrian. However, the dancing was not confined to the steps of the twenties. Joan and Carleton Carpenter, who won his first screen fame for his jitterbug number in "Lost Boundaries" did a fast jitterbug number of the forties. And, before the evening was over, there was a little bit of "Swing Your Lady" in a square dance, shades of 1880.

Since the Brians started the Charleston ball rolling, everyone is doing it, doing it! Mr. and Mrs. William Bendix recently won a Charleston contest at Mocambo. Dixieland records are selling like mad. And producers are including Charleston sequences in new pictures. Joan Evans in "Billion Dollar Baby" will play a flapper.

At the Brians', it became obvious that food is an important item at a Charleston party, that this dance does things to appetites. The food just vanished—and *what* food!

Avocado, banana and bleu cheese hors d'oeuvres, chili con mushrooms, cranberry delight, cottage cheese with red cabbage shells, shoestring potatoes, biscuits, Blitz torte and coffee. (Recipes given serve 8.)

BLEU CHEESE DUNK

Soften ½ lb. bleu cheese and ½ lb. cream cheese. Beat until fluffy and mix in 4 tbsp. mayonnaise and 1 tsp. Worcestershire sauce. Serve in bowl, surrounded by potato chips for dunking.

COTTAGE CHEESE WITH RED CABBAGE SHELLS

Clean 2 bunches tiny green onions thoroughly and chop very fine, tops and all. Mix with 3 lbs. creamed-style cottage cheese and 2 tbsp. sugar. Place in large bowl. Separate head of red cabbage very carefully. Toward the center, there are tiny curly shell-shaped pieces. Decorat the edges and center with the red cabbag shells. A most attractive color combina tion!

CHILI CON MUSHROOMS

Cut into small pieces and cook in a larg heavy skillet until crisp:
½ lb. bacon
Add:
2 cups finely chopped onion
3 lbs. ground beef, broken up
Fry until browned, stirring gently.
Add:
2 (No. 2½) cans red kidney beans
4 cans condensed tomato soup
1 (2 oz.) can grated Parmesan chees
2 tbsp. chili powder
2 (4 oz.) cans button mushrooms
1 tbsp. chopped parsley
2 cans beer
1 tsp. garlic salt
½ tsp. salt
Simmer slowly, stirring occasionally, hours. Add more water from time to tim as needed.

CRANBERRY DELIGHT

Mix:
2 envelopes gelatine
½ cup cold water
Let stand 5 minutes. Combine in saucepan
2 (16 oz.) cans whole cranberry sauc
1 (6 oz.) can frozen orange juice
1 cup crushed pineapple and juice
Add softened gelatine and bring to boi Simmer, stirring constantly, until gelatin dissolves (about 5 minutes). Pour into 1½ qt. mold and chill at least 4 hours. Unmol and serve.

SWEDISH BLITZ TORTE

Beat with spoon until fluffy:
½ cup butter or margarine
Beat in gradually:
½ cup sugar
Add, one at a time, beating well after eac addition:
4 egg yolks
Mix and sift together:
1½ cups sifted flour
1 tsp. baking powder
¼ tsp. salt
Add to batter a small amount at a tim alternately with:
3 tbsp. milk
1 tsp. vanilla
Spread in 2 well-greased 8″ cake pan Beat until stiff but not dry: 4 egg white Combine:
¾ cup sugar
1 tsp. cinnamon
Add to egg whites, 2 tbsp. at a time. Ad 1 tbsp. vanilla.
Beat until stiff and glossy. Then sprea over cake batter in pans. Sprinkle with ½ cup chopped walnuts.
Bake in slow oven (300° F.) 40 minutes o until firm and well-browned. Let coo slightly, then remove from pans.
Combine:
½ cup sugar
1 tbsp. cornstarch
Add gradually: 1½ cups milk.
Heat gently over low heat, stirring con stantly, until slightly thickened. Remov from heat.
Beat well: 1 egg.
Add hot milk gradually, stirring constantly Return to heat and cook until thickened Spread between meringues. Cool and serv

(David Brian will be seen in "The Vic tim," Edmond O'Brien in "Once Ove Lightly," Adrian Booth in "Rock Islan Trail," Ruth Roman in "Barricade," Carle ton Carpenter in "Summer Stock" an Anthony Curtis in "I Was a Shoplifter."

THE END

They'd Be Perfect If . . .

(*Continued from page* 64) know when to stop. I'll never forget the year Ginger won the Academy Award for "Kitty Foyle." She wore an overcrowded chiffon number with diamanté at the neckline, gardenias in her hair, topped with a lace veil. Recently, Ginger's dress sense has improved. But she still doesn't seem to know what to do with her hair; which is a shame because her hair is beautiful.

Susan Hayward is another who doesn't know what to do with her hair. Her hair, too, is beautiful—so beautiful, Susan can't bear to confine it in any coiffure. It's always falling over Susan's face, with Susan peering out from beneath it. And now the Hayward hair has been acclaimed the "sexiest in Hollywood," it's not likely to get any tidier.

Burt Lancaster always looks as if several birds were nesting in his hair. I think a man can look colorful and still comb his crowning glory.

Humphrey Bogart would be more perfect, if he were more reliable. I asked one of the members of the Hollywood Women's Press Club why they picked Bogie as the "least cooperative actor of the year." "Because he's so unpredictable," I was told. "You never know when he is going to raise a fuss. His tantrums have nothing to do with fact, they depend on his mood."

JANE POWELL would be perfect, for me, if she remembered one small thing when she has her picture taken—not to open her mouth so wide. The prettiest teeth can be over-displayed.

Errol Flynn is a beautiful picture of a man. His clothes are made by the very best tailors. I can't understand why he spoils everything by wearing red socks with full evening dress. Or why he insists upon topping an impeccable shirt with a purple silk dinner jacket!

Vic Mature used to wear odd socks. Since his marriage he has tried to match 'em. Looks better. So would Montgomery Clift and Marlon Brando look better if they would bother to buy one good suit each.

Peter Lawford can be very perfect. But it depends on whom he is with. I'm sure Peter, a true-blue gentleman, and all that sort of thing, didn't mean to hurt that girl who won a fashion contest. One of her prizes was an evening in Hollywood with Mr. Lawford. Ann Rutherford arranged the party and they went to Ciro's. Peter table-hopped most of the evening. Finally, Ann, furious, hissed into Peter's ear that if he didn't dance with the girl, she'd never speak to him again.

Personally, I can think of no fault with Esther Williams. But some people criticize Esther and Ben Gage for being a bit too noisy at parties. Esther's public exuberance is in sharp contrast to Betty Hutton who is noisy on the set, but quiet as a mouse with her friends.

The only fault I have to find with Miss Hutton in private life is this: Two days before she separated (the last time) from Ted Briskin, I had a hunch there was trouble. "Is there?" I asked Betty. "Absolutely not," she assured me. "You know I'd tell you. Ted and I couldn't be happier." When the story broke, I again

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called Betty. "It was brewing for a long time," she explained. Makes a reporter skeptical.

I'm all for a girl being natural, but I think Betsy Drake carries it too far with her haircut. I don't know who does her hair—I suspect Miss Drake, herself—but I'm positive garden shears are used. That's the only way to account for such an uneven hedgelike look.

PAGING Greta Garbo. How can a woman be so perfect as an actress and fail so miserably as a female? And I *don't* mean the fact that she has never married. That she could have done any time, any year, I'm sure. I mean the ridiculous spectacle she makes of herself when they try to snap her picture. And her eccentric clothes!

Both Jennifer Jones and Jean Arthur belong to the frightened faun school. This baffles me. For when these scared creatures started in their careers they were normally talkative with the press. Jennifer, for instance, was the most approachable girl in the world during "The Song of Bernadette." Now she's a great actress and no one can talk to her.

Farley Granger is twenty-four years old. Farley would be perfect, for me, if he were a trifle less of the juvenile in private life. He's always so breathless, especially when you ask him about girls.

Jimmy Stewart's boy-scoutishness was getting to be hard to take. It suited him when he was in his early twenties, but no more. Thank goodness, along came "The Stratton Story," and Gloria McLean. Today, Jimmy talks and looks like the man he is.

Clark Gable spoils his two hundred per cent perfection with his hundred per cent streak of stubbornness. Maybe Lady Sylvia, who is where she is today because of flexibility, will smooth over the one kink in the King.

Greer Garson is a gracious lady. And a great actress. But she must be color-blind. There could be no other explanation for those purple and orange mixtures she wears with her lovely natural red hair.

No one can be perfect—but stars are the stuff that dreams are made on—and so it always seems a pity when their God-given attraction is spoiled by a self-made blemish.

P.S. I'm glad *I'm* not being dissected in this article. I could fill a book with my imperfections.

THE END

Am I too conservative?

Am I behind the times?

Am I living in the past?

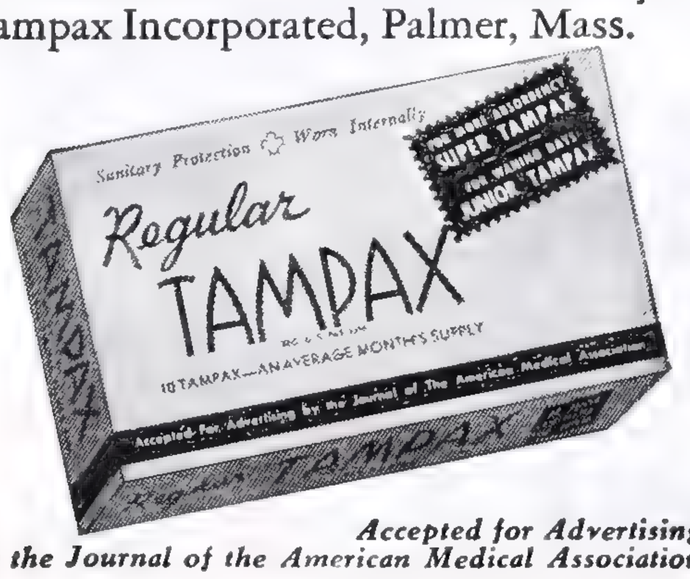


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The Searching Heart

(*Continued from page* 50) the manager. The manager was as friendly as a cobra. Jane had fully expected to ask for the royal suite, but found herself expressing perfect contentment with a "broom closet." "I asked for it," she said grimly, "and I got it."

And then an interesting thing happened. A woman recognized her on the street and shouted, "*Johnnee Belinda!*" Soon all Paris was shouting, "*Johnnee Belinda*" and begging for autographs. "When I got my hotel bill," said Jane, "it was made out to *Johnnee Belinda.* And the years I've spent trying to make the name Jane Wyman a household word. Such is fame."

JANE spent six long and tiring months in London making "Stage Fright," produced and directed by Alfred Hitchcock, and starring, besides Jane, Marlene Dietrich, Michael Wilding and Richard Todd. In it she plays a student-actress who is studying at the Royal Academy of Dramatic Art (when Jane was awarded $4000 by the London Daily Express as "the best actress of the year" for her performance in "Johnny Belinda" she gave the check to the Academy), and who poses as a Cockney dresser to a glamorous star, played by Marlene Dietrich. Jane is a meticulous and hard worker. She studied her Cockney accent from a little Cockney maid in her hotel. So, no quibbling about those "h's."

I think the biggest thrill Jane got out of making "Stage Fright" was meeting Marlene Dietrich. A celebrity herself, she stands in awe of other celebrities. All their years together in Hollywood they had never met. "I was scared to death of her," said Jane, who is only one of Hollywood's First Ladies, following her copping the Academy Award last March, *and* the Photoplay Gold Medal Award for giving the most popular performance by an actress for the year 1949. "But that Marlene—she was wonderful to me. She turned out to be the most fascinating person I've ever met. On days when she had no studio call she would come on the set just the same. She'd fix my dress, make suggestions about my hair and make-up, and help me in many ways."

That proves it. Jane is not a jealous actress. Nor a suspicious one. Of course, there are those who would say that Dietrich, a smart cookie, and very wise in the ways of the cinema, came on the set to see that Janie wasn't walking away with too much footage, and too many close-ups. But if anyone ever faintly suggested this to Jane he'd find himself clipped to a nubbin.

There is not an ounce of cattiness in Jane's 118 perfectly distributed pounds. She has always gotten on well, and completely without friction, not only with the men in her pictures but, amazingly, with the women. She is not given to gossip. In fact, she loathes gossip. She carries a cigarette case which has engraved inside, "To criticize others is to be unsure of yourself." She believes in tolerance, and practices it. With Ingrid Bergman being damned on all sides by her Hollywood confreres, Jane simply said, "Miss Bergman has a right to lead her own life."

I knew Jane Wyman long before she won an Oscar. Long before she was famous enough to be caricatured in a song called "Be a Mess" in the Broadway musical revue, "Touch and Go." Some ten years ago on a Warner Brothers set she told me, "I've become the Queen of the sub-plots. For seven years I've been the star's confidante, adviser, chum, sister and severest critic. Sometimes I get a man, too, but the customers don't worry about me until the star is safely engaged or married. But I'm not beefing. Being a sub-plotter is nice work.

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Maybe in ten years the front office will make me a plotter all by myself. And then some poor frustrated comedienne will have to advise me."

Jane's timing was off. It didn't take ten years. Things got off to a start with "Princess O'Rourke," in which she and Jack Carson sub-plotted Olivia de Havilland and Robert Cummings. She had a good scene in which she danced and quarrelled with Jack in a Chinese restaurant. When Paramount's Charles Brackett was looking for a girl to try to save Ray Milland from his alcoholism in "The Lost Weekend" someone suggested Olivia de Havilland. Brackett ran "Princess O'Rourke" and was intrigued, not by Olivia, but by that little old sub-plotter, Jane Wyman. When Metro's Clarence Brown was casting for the important role of drab, wonderful *Ma Baxter* in "The Yearling," he remembered the girl in "The Lost Weekend" who was not too gentle, but had a lot of drive. *Ma Baxter* gave Jane faith in herself as an emotional actress. And it gave her her first crack at Hollywood's jackpot—the Academy Award. The success of "The Yearling" made her a natural for "Johnny Belinda."

MOST recently she played *Laura,* the crippled introvert, in Tennessee Williams's "The Glass Menagerie." Jerry Wald, producer, and Jane's staunchest booster for fourteen years, is certain that *Laura* means another Oscar for Jane come March, 1951.

Jerry Wald knew Jane when he was a budding writer at Warners and she was playing *Torchy Blane,* fresh, flip and brassy as an old bedstead. "She isn't fresh any more," says Wald. "She's mellowed, but not marshmellowed." In the old days, according to Wald, Jane read a script, and ten minutes later she was in the picture. "A script was a script and to hell with it. Now she reads a script, studies the character for weeks and months, discusses it thoroughly, and has a deep and perfect understanding of the part before she goes before the cameras. Jane should never do comedies again. Comediennes in this town are a dime a dozen. She is a great dramatic actress."

Stars usually get on very well with studio designers. And Jane is no exception. Milo Anderson has designed Jane's clothes at Warners for years, and is one of Jane's best friends. Jane, he reports, is a joy to work with. None of that temperamental star stuff. No fussing and fretting and ripping of seams. Her long slender legs, small waist and broad shoulders are pure delight.



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"Jane used to go for pink, blue and white," says Milo. "Now she is on a gray, brown and black binge. However, she chose pink to wear to the Photoplay Gold Medal Awards dinner."

Since her separation from Ronnie Reagan, Jane has lived in an eight-room house, designed by architect Paul Williams, in Bel-Air, with her two children, Maureen and Michael, and three servants.

I don't think I have ever seen a movie star make such a production out of cleanliness. "*Craig's Wife* Wyman" has a habit of running her fingers over shelves, mantels and chairs, and heaven help the servants if she finds any dust. She has a habit also of pushing furniture around, especially in the middle of the night when she can't sleep. "After I have moved it around," she says, "there is an extra piece left over. This always happens. So I sell it. Then I move the furniture back again to where it was originally, and I need the piece I sold. My friends are getting so they won't buy my extra pieces anymore."

For the records. Jane is farsighted. She wears glasses when she reads. When she makes personal appearances she cases the theater ahead of time. One night, in the Middle West, the manager thoughtlessly moved a lamp. Jane came on stage, beaming and bowing and making like a movie star, tripped over the cord, and did a pratfall. She has a passion for tea. She is an excellent storyteller. She wishes her big brown eyes were big blue eyes. She used to wear jingly charm bracelets with huge globs of gold. Today, she goes for pearls. And nothing jingles.

It may come as a surprise, but Jane has a great understanding of people and their problems. She bends over backwards to avoid being rude and tactless. Once, when she was a little girl in St. Joseph (she was born in St. Joseph, Missouri, January 14, 1914, and named Sarah Jane Fulks), she overheard a neighbor say, "With that turned-up nose and those bug eyes no one will ever take that child seriously." She was a sensitive child, and it made a deep hurt. So, today, she tries not to hurt anyone's feelings. Makes quite a thing out of it. If there is any ribbing to be done, she confines it strictly to herself.

She likes to rib herself about the Hollywood Man-Power Shortage (which is no joke to dozens of Hollywood glamour dolls). And this again proves her frankness, and her complete lack of front.

"I tell myself," she says with a grin, "when I am working I'm so wrapped up in my art that I go to bed every night at nine. Well, I'm in bed by nine lots of nights because no one has asked for a date."

ONE night during the production of "The Lady Takes a Sailor," she and Eve Arden (her sub-plotter) decided that men are not really necessary for an evening of fun. They would have a gay dinner and take in a movie. It was a very nice dinner. "Then Eve looked at me, and I looked at Eve. 'I think . . .' Eve began. 'I think so, too,' I said. And there I was home in bed again at nine o'clock."

Because of her even temper and casual manner Jane has long been a pet with the publicity boys and girls. But once she erupted so violently that she made Vesuvius look like a summer replacement. It was the day she was doing the drowning sequence in the tank for "The Lady Takes a Sailor." One of the columnists came on the set and demanded to talk to Jane. Jane has always been friendly with the Hollywood press, until eight unauthorized stories appeared in the magazines written by writers who claimed to know the "lowdown" on her separation from Ronnie. As Jane has never given out any interviews on that subject she didn't think the press was very fair. So, since then she has been wary of the typewriter pounders. But she told the publicist to bring the columnist over to her dressing room. "Well," she said, "what's your problem, let's have a go at it." The columnist proceeded to ask her if there was any truth to the rumor that she was going to have a baby and that Ronnie was remarrying her to save her name. By the time Jane calmed down Warner Brothers was in a shambles.

Want to know how it started? Well, Ronnie, back from England where he made "The Hasty Heart," was lunching with friends at The Players. Columbia had offered him a picture and he was telling about it. "In the picture I discover my divorced wife is pregnant and I have to come home and remarry her." Little pitchers aren't the only things in Hollywood with big ears. A jerk in the next booth heard just enough to send him scampering to the telephone.

Jane is not a particularly happy woman. Millions of women who have far less than Jane are much happier. I think she is too smart for her happiness. Her brain clicks constantly. She learned life the hard way, and knew all the answers before she was out of her teens. Even when she was little more than a kid she was hoofing her heart out at Paramount with another ambitious kid, named Betty Grable. She was searching then, and she's still searching. Restless and dissatisfied, Jane will probably always be searching. A lot of her acquaintances resent it because Jane isn't the flip, breezy character she used to be. They accuse her of taking herself too seriously. Well, Jerry Wald sums it up better than I can.

"The remarkable thing about Jane," says Jerry, "is that she has grown up. Most actresses never do."

THE END



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Welcome Home

(*Continued from page* 60) achieve many of their effects. There are so many clever points to this house: The way the Powells have planned their dining room to adapt itself to either large or small parties; the manner in which Dick's bedroom adapts itself just as well to being an office; the rose-colored luxury, yet practicality of June's bedroom; the fascinating use they have made of their furniture "leftovers."

My point is this. Just as to a teen-ager, adults of thirty or sixty seem equally old, so to altogether too many people "antiques" mean only a piece of furniture that dates back to Queen Victoria.

Well, let me point out a thrift trick, which the Powells used, by which you can have modern charm and comfort in your furnishings without too much expense.

THE long coffee table in their living room which sits in front of the quilted couch opposite the fireplace is a good example. When Dick found it at an antique shop it was nearly twice as high as it now appears and it had extension drop-leaves on either end. So he had it cut down. But he didn't just have the tall legs that were left thrown away. Instead, he had those (there happened to be eight of them) topped with the extension drop-leaves and the result was the two lamp tables you see on either side of the fireplace. Clever?

Now this was a fine antique table, actually English Eighteenth Century. You can get yourself a much "younger" antique. It may be a table no more than twenty years old, languishing in an auction store. Yet, the wood and the cabinet work are infinitely superior to what you could get for the same small sum in new furniture. So, go look at it with an imaginative eye and see what you can do with it.

Another thing to copy in the Powell living room is the happy blending of today's comfort with yesterday's old woods and "conversation pieces." The plaster walls are painted dark green to contrast with the wood-paneled walls at either end of the room. Beige cottage curtains banded in green are used in every room on the lower floor. This not only gives an air of serenity, but buying such a quantity of material, originally, is a boon to the budget.

The pink-red of the glazed chintz used for the long "entertaining" couch opposite the fireplace and for the two small couches before it, blends cheerily into the turkey red of the cushions on the antique chairs, and the dark green wing chairs, matching the wall color, give the wood-paneled ends of the room a fine color balance. Sharp color accents, too, are the brass lamps combined with the silver ones, their beige shades untrimmed save for a tiny touch of green.

Look, too, at the manner in which the "occasional" chairs are grouped. They don't impede traffic, yet they are adjacent to the coffee tables, which means a nice grouping for talk before and after dinner.

At the same time, the "before the fireplace" arrangement is so intimate that when the Powells are alone there will be none of that vacant feeling in the room that a more formal room this size might give. A room *should* be able to expand or contract, as company demands, without losing its essential character.

Just as the curtains are similar throughout all the lower floor, so too are the wall colorings and the wood trim. Going from the living room to the dining room, you pass through a dark green hallway, with a braided rug on the floor, similar to the one in the living room (more good antiques), and then you come into what June calls "Richard's tavern."



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They have three round tables, rather than one huge square or rectangular affair. Each table easily accommodates four and can be expanded to six. They are pedestal-legged so that there is never "a leg in the way" where anyone sits. Here, again, you have antiques cut down, and if you can't find a neglected round dining table, much too high, in some antique dealer's in your town, you aren't as good a shopper as I want you to be.

You, personally, may not have a dining room large enough to hold more than one table, or perhaps you do not entertain more than half-a-dozen people at a time for a sit-down dinner, but if you do on both scores, you'll be very up-to-date on Hollywood style to serve in this fashion.

I HIGHLY approve of Dick's bedroom-office. For a man who isn't an executive, as Dick is, since he became his own producer, this desk in front of the windows could just as well be turned into the workbench of a hobby center. Here, as in the living room, you will find Dick's fencing foils, his ship models, his airplane models. Yet nothing is cluttered. The cork-covered floor looks masculine. So, too, does the simple studio-couch bed.

Step through the inner doorway, however, and June is bustin' out all over. The room is done in a rosy pink, but it is the pink of the flowers of that name, or perhaps you call them carnations, and a lively pattern of them makes the headboard and the petticoat on June's big, wide bed, and the "shadow-box" frame above it. The design is picked up again on the windowseat across from the bed, the window itself being gay with white organdy curtains, and it gets a further accent on one small slipper chair. There is rose-colored carpeting, baseboard to baseboard, and only the "step" tables beside the bed, on either side, and the fine, round antique desk, piled high with books and scripts, betray the news that the lady of this house is more than glamorous. I think a desk in a bedroom is more desirable for any woman who wants to run her house well, but in this particular household, with scripts to be studied, fan mail to be answered, it is the height of wisdom for both husband and wife to have a desk.

June's room is truly a dream room, but the good things for you to copy are its neatness and easy maintenance. The top of her bedspread is quilted cotton and it can be laundered. Her clothes are neatly hidden behind the paneled doors, with their pink chiffon curtains. Actually, June has a mirrored dressing room, at the far end of her room. But all her closets are separate, hats here, shoes there, coats in a third, furs in the fourth. It must have cost quite a sum to put on all those doors and partitions but the saving of woman-hours must more than make up for it.

A good house doesn't just happen any more than a good marriage does. It takes planning, eternal vigilance, a love of what it stands for, and lively imagination. Money helps, but if you have these other qualities, you can produce twice as much pleasure for yourself and loved ones as mere money without these qualities can.

THE END

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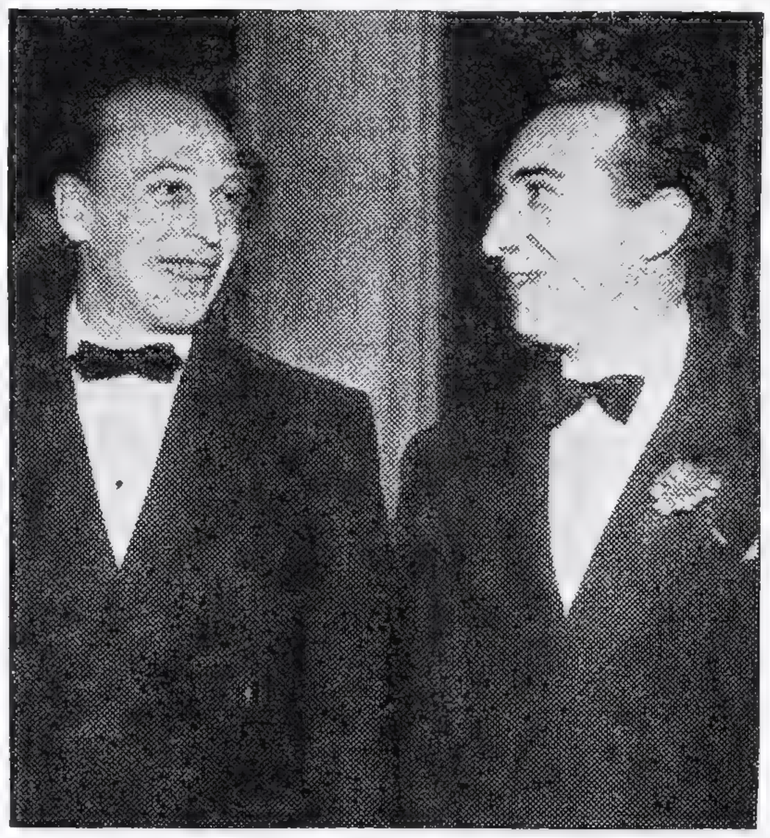
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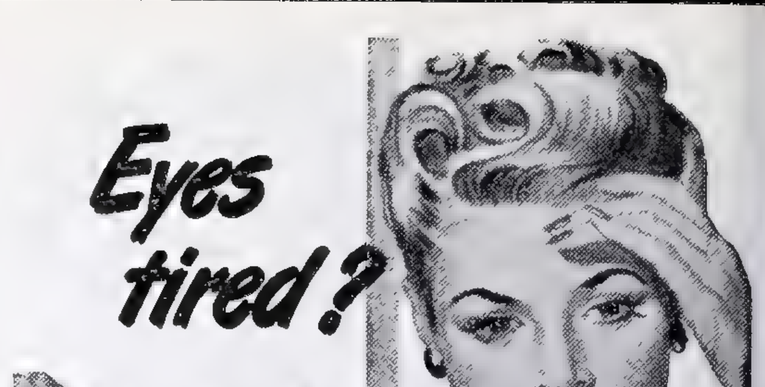
(*Continued from page* 16) of it?" Corey cogitated. "The truth is, Lana thought I was wrong in the part; she was honest enough to say so."

In the meantime, they dispatched the script to Ray Milland, who was skiing with his beautiful "squaw" in Squaw Valley. Only a friend of long standing would have roused old Cal out of the deep and downy at such an unearthly hour. "I want you to be the first to hear that I'm returning to M-G-M," long-distanced Ray excitedly. "You were my first friend twenty years ago when I was in stock there. You were the only one who bothered to speak to me. I didn't even have a dressing room. When they let me go, I promised myself I'd never go back to that studio until I drove through the front gate! Now, I can make outside pictures on my new deal with Paramount and this is my first. Isn't it wonderful?" With a lump in our throat, we *still* had to wax facetious. "This time do you get a dressing room?" Ray sighed, "Oh, brother!" he mused. "There wasn't a vacancy in the men's building, so they've given me a suite in the women's quarters. I'm right between Greer Garson and Ava Gardner!"

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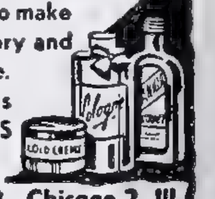
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Jerry Wald, at mike, accepts his Award as producer of "Johnny Belinda." On dais with him are Dore Schary, George Murphy

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There Was a Boy . . .

(*Continued from page* 70) capacity for happiness.

"Could be," Kirk says, "that the pot at the end of the rainbow is *always* filled with more ashes than gold, but I don't want to believe it."

Kirk's story began, actually, eight years before he was born. The year was 1908 and Kirk's mother, Bryna Danielovitch, an unschooled Russian peasant girl, was en-route by steerage to America.

Life in old Russia had been hard for Bryna. There had been no money, little food. Her husband, Herschel, had been conscripted into the Czar's army.

Herschel was a born rebel, his son says, "a rebel without a cause," and life in the army proved intolerable. He deserted and escaped with a price on his head, to the United States.

BRYNA was on her way to join Herschel in their new home, in the New World, in Amsterdam, New York.

Her throat ached with excitement, she reached out eagerly for what she confidently expected would be a new, free life.

In America, Bryna Danielovitch knew things would be different. America was the land of opportunity. There would be honest work for Herschel and enough to eat and her children, when she had children, could grow up proud and free. They could learn, as she had never been permitted to learn, to read and write, they could go to school, even perhaps to college. They could Be Somebody.

That was the beginning of the dream. Things didn't turn out exactly as she had expected. Herschel Danielovitch, transplanted to America, became Harry Douglas, American, but he was still a rebel. Most of the men who lived in their neighborhood, in the oldest, shabbiest section of Amsterdam, worked in the carpet mill.

But Harry found the factory too confining.

He liked to be out of doors, he liked to be free to sit around with his friends over a beer in DiCaprio's Diner.

He worked, made a little money. He managed after awhile to buy a cart and some horses, and he eked out a living, peddling junk, peddling fruit in the summer, hauling logs in the winter.

Children arrived at two-year intervals after Bryna came to Amsterdam, three daughters, Betty, Katherine, Marion, and, in 1916, a son, Issur. And three more daughters, Fritzie, Ida, Ruth.

The family paid a small down payment on a big enough, if beat up, old house. That house was finally paid for, free and clear. But one of the first things Kirk Douglas did after his Hollywood triumph was to make it possible for his father, by that time the only member of the family still living in Amsterdam, to live comfortably in a new, modern house. Harry is alone in Amsterdam, but he is not lonely. His house is new, but still within easy walking distance of DiCaprio's Diner.

The poverty of that immigrant family would be inconceivable to most of Kirk Douglas's friends today.

"There was never anything in the ice-box . . . sometimes nothing but a can of cooking oil, the smallest size," Kirk recalls. "It drives me crazy today, if the refrigerator at my house isn't crammed with food. I have a complex about food. Even if I go to a fancy dinner party, or an expensive restaurant, I feel I have to eat everything on my plate. I can remember too well when there simply wasn't enough to eat."

His mother was more successful than most women in her position at feeding her big family.

"She had a peasant knack," her son says, "of making something wonderful out of a bone and water and salt and pepper."

She made lunches every morning for the children to take to school, for they *did* go to school, that much of the dream was materializing.

"She would put a few drops of oil in the largest frying pan," Kirk says, "beat a single egg with water, spread it out as thin as she could and divide it up among us for sandwiches.

"I used to see the other kids at school, eating sandwiches with chicken and butter and mayonnaise and lettuce, and I wanted to grab them out of their hands."

It is not surprising that Kirk's first present to his mother after his early stage success was a modern refrigerator, filled with food.

KIRK'S oldest sister, Betty, quit school after the ninth grade to go to work to help support the family.

"I know now that she must have resented it," he says. "But somebody had to. Mother couldn't go on like that."

As a little boy, Kirk didn't sense the steel strength beneath his mother's gentleness. Strength, to him, was embodied in his father. His father was *Superman.*

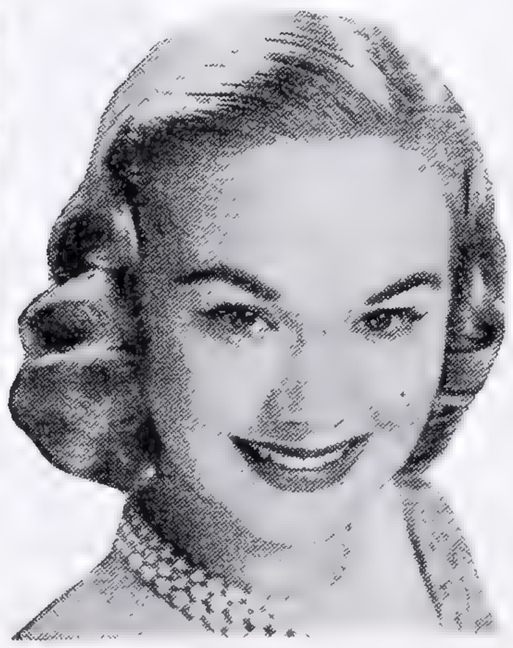
"Father never picked a fight in his life," he recalls, "but if somebody challenged him, and somehow or other he managed to get himself challenged every night, he could lick his weight in wildcats.

"I admired that. I guess I rather admired his rebellious spirit, too. There's certainly a large slice of it in my own character. I don't think rebellion is necessarily bad. My father could have been a great guy, with half a chance. He could have been a tremendous actor."

Kirk had *his* half a chance. His mother saw to it.

Not that he didn't work for it.

He started working before he started to school, "running errands for the guys down at the mill." When he was seven he was in business. "I bought up pop and candy


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and sold it, from window to window at the factory. Those mill hands still remember me. When I go back to Amsterdam to visit my dad, they come up to me on the street and shake hands. 'You sure were a skinny little kid,' they tell me."

He was skinny, all right, and not just because he didn't get enough to eat. He drove himself mercilessly from the first. His mother's dream had communicated itself to him, and he was committed. He had to Be Somebody.

When time came for him to go to high school, the family held a conclave.

"I could have got a job," Kirk knows. But his mother wouldn't consider it. *Her* son was going to school. *And* college.

He enrolled in the Wilbur H. Lynch High School, without telling his teachers about his outside job.

Those years he was up at five a.m. every morning, to meet the New York trains, pick up and deliver the big city newspapers. He had just time enough, after his route, to get to school, often without breakfast. After a full day in classes, he went back to work, this time to deliver the afternoon papers. This took until 7:30. After a bite of supper, he was too tired to study.

He landed once in the office of the school principal, Louise Livingston. He had failed to turn in a book report on "David Copperfield." Miss Livingston questioned him about the book, he described it in the greatest detail. He had read it years before, at home, aloud, to his mother.

By this time, Kirk had taught his mother to sign her own name. When he rode in the streetcar to the Temple with her on Saturdays, he would see that she was straining, through her thick glasses, to see all the signboards they passed.

"What are you doing, Maw?" he'd ask.

"Issur," she'd say, painfully spelling out the letters, "what spells C-R-I-S-C-O?"

"Crisco, mama," he would tell her. "It's a kind of fat, for frying."

"What a wonderful country," Bryna would sigh, sitting up straight and proud. His mother, Kirk Douglas believes, is the greatest American he has ever known.

His father was *Superman,* but his mother was a great human being. "She never did learn to read," he says, "she tried to go to night school, but it was too much after her long day's work. Nevertheless, all her life, people with ten times her schooling have sought her out for help with their problems."

Kirk made friends in high school. He met boys and girls whose backgrounds had been quite different from his. They invited him to their homes.

"Hey, Maw," he would shout, coming home from one of those visits, "I've been to Jerry's house, and what do you think? He has a room of his own! And do you know what else? They have sweet rolls with their meat!"

There was no high school activity (except for sports, his job ruled that out) which Kirk didn't try out for and excel in. Dramatics, of course, "acting is a kind of escape, in one way," he says, "you can play out your dreams, believe for a little while that you *are* what you will be really someday, if . . ."

If you never stop running.

Kirk was Lynch High School's best actor. He led assemblies, won oratorical contests, recited poetry in classrooms.

When he was a senior, he was president of his class, manager of the year book, an editor of "The Item," the school paper.

He didn't always get to his classes.

Miss Livingston, his principal, recently recalled one crisis, late in his senior year. Kirk was facing a test in history, covering two weeks' class work he had missed. If he failed the test, he wouldn't graduate. She corralled him, for by now she had made this particular student's problems her own intense concern, shut him in a room alone for two hours with the history book. He passed the test.

COMMENCEMENT came at last. Kirk directed all the Class Day exercises, polished the manuscripts of will and prophecy, rehearsed the graduates in a class song he had composed, presented himself with the others for the precious diploma.

He got his diploma, plus a cash award for first place in the essay contest, a cash prize as winner of the oratorical contest, and the Dramatic Prize for the best performance of the year in a school play.

"You know," Kirk confided to Miss Livingston, after it was all over, "I made money on commencement."

Money, not the play, was still the thing.

Kirk had been offered a scholarship at St. Lawrence University, but he felt he shouldn't take it. His sisters had all passed up college to take jobs. "It's so much harder for girls, to work their way through, they have to have clothes, and things."

His older sisters had married, and had responsibilities of their own. There was a place for any money Kirk could have earned. But his mother and sisters would not hear of his quitting now, "when you have come so far."

"They gave me my freedom," he says. "Mother loved me too much to hold me. My sisters never said 'he's a man; why can't he support the family?' It's an obligation I can never repay."

Kirk arrived at St. Lawrence University, ingloriously, since his frugally hoarded $183 didn't provide for trainfare, riding on top of a truckload of fertilizer.

He attended to first things first. He got a part-time job as a waiter, to cover his living expenses. For the first time, he went out for sports.

"I felt I needed that," he says, and not just because he still envied his father's physical prowess. "A guy like me—with a mother like mine, and six strong sisters, who had never had his hands on a baseball bat, or learned to kick a ball, would have been awfully easily dominated. I guess I was afraid of accepting a femi-



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nine set of values." He needn't have worried. Within a few months he was the college wrestling champ, and good enough to make vacation money the next few summers as an exhibition wrestler in a carnival. "Champion" was not *just acting,* Kirk can fight.

The fighting he learned. The acting was there. Part of him; his escape, his safety valve.

At St. Lawrence, he plunged with all his compulsive energy into the college dramatics program. His sights shifted upwards. "If only I could be an actor, a professional actor . . ."

The pretty coeds whom Kirk dated in the rare hours when he was not rehearsing for a play, pounding a mat in the gym, or toting a tray in the dorm for eating money, found him exciting company, but mercurial.

He had no urge yet for a "steady girl," no time for serious romancing. He still had a long, long way to go.

WHEN he was a Junior he managed a holiday trip to New York, where he presented himself to the director of the American Academy of Dramatic Art.

"I will finish college in one more year," he explained, "and I want to study here. There's just one little hitch . . . I haven't any money."

Why, he was asked, had he decided on the Academy. There were other dramatics schools where scholarships were available.

"I want the *best,*" said the nineteen-year-old stalwart.

He read for the director, who admitted, "You are a talented boy.

"If you still want to come here when you've finished school," he told him, "there will be a place for you."

His family received with joy this new proof that their white hope was extraordinary.

When graduation time finally came, Bryna framed her son's college degree and hung it in the place of honor in the home, in Albany, where she lived now with Fritzie and Ruth and their families.

When Kirk sweated out his last summer job as a punch operator, his family prepared for the momentous leave-taking.

They bought him presents, books of plays and poetry he loved, warm sweaters for the cold New York winters.

Kirk's sister, Kay, saved enough from her stenographer's salary to buy him a suitcase embossed with his initials.

A college pal gave him an overcoat. It was frayed, and sizes too big for him, but it was warm. He wore it all the first winter at the Academy.

"I pretended I liked my coat flapping around my ankles," he recalls. "I got by by being a character."

A girl he met at the Academy, Betty, now Lauren Bacall, saw through his ruse, pried a coat for Kirk from a wealthy uncle. "I was touched," Kirk says, "and a little ashamed."

"I'm a teacher . . .



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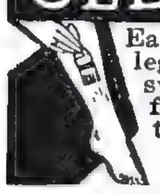
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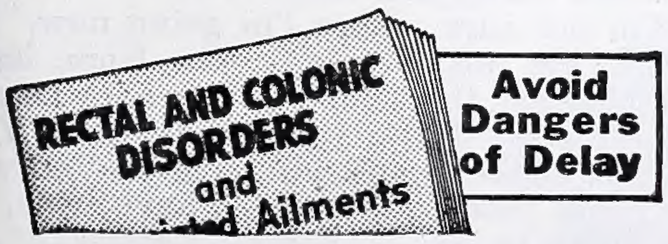
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He met another girl at the Academy, a girl who moved him as he had never allowed himself to be moved before. Her name was Diana Dill, the daughter of a British government official in Bermuda.

"Diana had something I admired and envied," he says, "I guess you would call it breeding."

Diana's background and comparative affluence had not made her a snob.

"Diana is the most liberal-minded person I've ever known," Kirk says of her now. "I was always for the underdog, of course. I *am* the underdog, or rather, I keep forgetting, I used to be. Diana reached the same point of view intellectually."

They saw one another in class, and they were aware of one another in Schraffts' where Diana was a patron and Kirk, still earning "eating money," was a waiter.

But their relationship did not proceed beyond the "I'll treat you to a soda if you have a quarter" stage because Warner Brothers offered Diana a contract, and she abandoned New York for Hollywood.

KIRK completed his training at the Academy in 1938, the year of the recession, and for awhile it looked as though his dream of becoming a Professional Actor would have to be modified to read Professional Bellhop.

His acting achievements that first year of his tussle with the Goliath of Broadway were the role of a singing messenger boy in "Spring Again" and an off-stage echo in "The Three Sisters."

"Kirk is in a play with Katharine Cornell," Bryna Douglas could tell her neighbors.

"In the wings, Maw, in the wings," her son would have added, had he heard her.

But the next year, Kirk caught up with The Dream. He landed the juvenile lead in the comedy smash hit, "Kiss and Tell," replacing Richard Widmark.

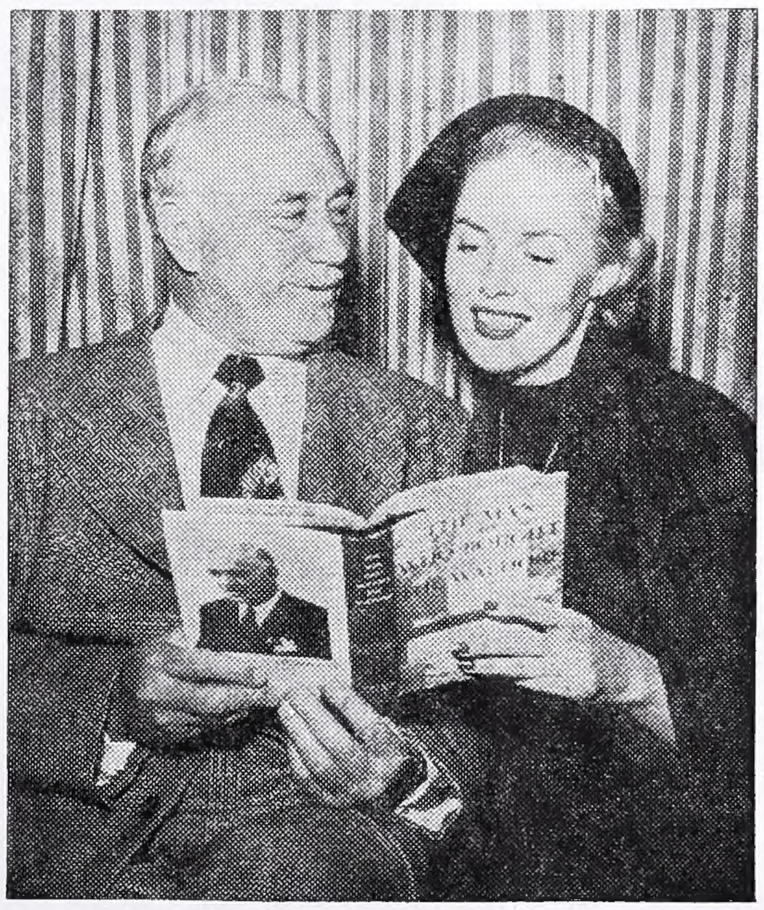
The skinny kid of Amsterdam had conquered Broadway. He could set his sights on the last goal his ambition required of him: Stardom.

But the war came, and he enlisted in the Navy.

In a barracks at Notre Dame in 1942, where he was with an anti-submarine unit, a sailor hurled a copy of "Life" in the air with an awed "*What* a dish!"

Kirk looked at the girl on the cover. It was Diana Dill, now a New York photographers' model.

"I know her," said Kirk, suddenly home-



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sick for the city, and his old friends, and the theater, particularly for Diana.

"He *knows* her," his buddy scoffed.

"But I do," Kirk insisted.

He wrote to her that night, asked her to save a date for him on his first furlough. That furlough was like nothing Kirk had ever experienced before.

He was newly an ensign, with a resplendent new uniform.

He had $189, more "eating money" than he had ever had in his pocket at one time.

Diana looked like a dream.

"Much too good for Schrafft's," he said, and he whirled her off on the biggest night of both of their lives. They had dinner at the Starlight Roof, saw a play, sat at a front row table at the Copacabana, rode the length of Fifth Avenue on a bus top, held hands, and then, strangely moved and shaken, said goodbye.

The $189 was gone. Kirk had to borrow money from friends to get to Albany.

Kirk, his furlough over, was ordered to New Orleans. Diana's modelling job took her to Phoenix for desert fashion pictures.

New Orleans was on her way home, sort of. She never got home, at least for a month, for on the third day of her visit in the old French city, Diana and Kirk were married by a Chaplain in the Naval Chapel on the post with Kirk's fellow officers in attendance. The ring was Kirk's sister Marion's, air-mailed for the ceremony.

Their swift romance, the romantic marriage, "all pure dream stuff," Kirk recalls almost wistfully.

At the end of the month Kirk shipped out for the South Pacific. Diana went back to New York. They wrote every day, but letters were slow moving then. It was months after Kirk was seriously wounded that Diana heard he was in a hospital, waiting for his medical discharge. And Kirk was in that hospital before the news reached him that he was soon to be a father.

Michael Douglas's first impression of his father must have been of a man who slept until noon and stayed out late, for by the time he was born Kirk was back on Broadway. They had settled down in quaint old St. John's colony on Eleventh Street, and life was good. There were times when there wasn't enough money. He appeared in "Alice in Arms," but it ran only briefly. The occasional radio jobs with which Kirk tried to balance the budget were too occasional, sometimes.

There was always Hollywood, but Kirk and Diana had ruled out Hollywood.

Tinsel and sham, they agreed, in chorus with many other serious young actors.

Kirk was content to Be Somebody in the Theater.

When Kirk landed a part in "The Wind Is Ninety," and faced the usual three weeks' rehearsal period, he agreed that this was an opportune time for Diana to take little Michael to Bermuda for his first visit with his grandparents.

"The Wind Is Ninety" closed after a few months' run, but not before Producer Hal Wallis, who had been urged by Lauren Bacall to have a look at her old friend, Kirk Douglas, saw the show and offered Kirk a film contract.

"I don't want to go to Hollywood," Kirk told him, "I'm afraid of the place. But I'm broke, and in no position to deliver a lecture on integrity."

He wired Diana and Michael from his westbound train, "Get me. I'm on my way to that awful place called Hollywood."

Kirk didn't go soft in Hollywood. He worked as hard at keeping his "values" as he did at his first juicy part as Barbara Stanwyck's alcoholic husband in "The Strange Love of Martha Ivers."

He and Diana bought a seamy old house "with atmosphere and rusty plumbing," in an unfashionable section of the Hollywood Hills. He cleared an acre of hilly, overgrown land with his own hands.

A new baby was coming, so Kirk had to build an extra room. The hills resounded to the clatter of a cement mixer and saw and hammer every Sunday.

KIRK made one picture after another; his work was distinguished, but not yet star stuff. Diana, when their second son Joel was a few months old, had a fling at pictures, too, and did very well in "Sign of the Ram."

Came "Champion," but not easily.

It was to be the initial film-making effort of a new and untried, skimpily financed producing company. Its producer, director, and writer were comparatively unknown. The cast, except for Kirk, was equally uncelebrated.

Kirk's agent and advisers were unanimous in insisting that he turn the offer down. He protested in vain that the story was good, the part was great, that it didn't matter if the picture had to be shot in three weeks at a budget of less than a half million dollars. He protested in vain, that was, to everyone except Diana.

"It's your big chance," she said, "you'll be awfully sorry if you don't do it."

"Champion" was, of course, an immediate sensation, and it catapulted everyone connected with it into the top money brackets in Hollywood.

As for Kirk, he had done it now. The dream, at last, had come true.

"This is it," he said. "This is what I've always wanted."

He was rich and famous now. His mother could come out to visit them.

"What a kick she'll get," he said.

But Bryna was not well enough to come; she had had a heart attack.

Kirk rushed east to visit her, and his sisters. He went to Amsterdam, too, to see his father, joined him on his nightly pilgrimage to DiCaprio's diner.

Harry presented Kirk proudly to his old friends. "This is my son, Kirk Douglas, of Hollywood," he said.

And the bartender, after wiping his hands on a clean white towel, shoved out a fist. "I'm glad to know you," he said.

But he had known him for years. He was that skinny kid, remember?

The uneasiness he felt there stayed with him, even after he returned to the warm, homey house on the hill in Hollywood.

Diana was restless. Her career was at a stalemate. It enraged Kirk that he, that she, now that all the old problems were solved, the old insecurity gone, should be unhappy.

The refrigerator was full, wasn't it?

There was more to life than work, wasn't there? Didn't they marry to have a home, a family . . .?

"But," said Diana, "I have my ambitions, too."

Her dream, too.

Kirk understood. He *almost* understood.

"The Kirk Douglases have separated."

The item in the papers was so usual, so unsurprising in Hollywood, that no one paid much attention. Except the Douglases. The four Douglases.

And probably, back in Amsterdam and Albany and Syracuse, the seven women, who, before Diana, had been the only really important women in Kirk Douglas's life.

"It wasn't just 'career trouble,'" Kirk declares. "And it wasn't just 'another Hollywood marriage.' It's never as simple as that, when two people decide not to go on living together."

And there wasn't Someone Else, for either of them. It would have been easier to face, if there had been.

Kirk is busy. He has finished the part of the *Gentleman Caller* in "The Glass Menagerie," having voluntarily stepped out of the fatter part, that of the brother, to make room for a man he worships as "sheer genius," Arthur Kennedy.

With Kennedy, and a few other close friends, he had rich, satisfying relationships.

But of the hordes of other people who pursue him now, the beautiful women, the important men, he is a little afraid.

"Is it just because I'm a star?" he wonders. "Would they like me for myself?"

"I want to be admired, sure," he says, "I want to be loved. Everyone wants to be loved. But there's a hitch. I want to be loved, just, I guess, for myself."

There was no "myself" in the dream. Only Somebody. And Somebody, once arrived, was not just Kirk. It was his father's rebellion, Betty's job at fourteen, the suitcase from Kay, the overcoat, the great country of his mother's fulfillment. If all these made Somebody, then who, what, is Kirk Douglas?

Asking his questions, seeking his answers, Kirk Douglas is struggling to adjust himself to an unfamiliar reality.

It would be easier for him, probably, to go on dreaming, but no one can give back a dream which has come true.

"I'm not sure where I'm going now," he says. "I'm not even sure who I am, Issur Danielovitch, the skinny kid, or Kirk Douglas, the star. But I know this much. You have to make peace with yourself as you *are*. Not just as you might have been, or are going to be.

"I'll make my peace with reality, and then . . . then we'll see."

THE END



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